

• SOUND • LIGHTING • VIDEO • PERFORMANCE • MUSIC • BUSINESS •

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 163 MAY 2015

WWW.MOBILEBEAT.COM

MUSIC, MIXING & MORE

THE MOBILE BEAT TOP 200

Most Requested Music

Common Sense Mixing

Line Dance Tune Alternatives

Promo Only: Inside the Promotional Music Service

TECHNOLOGY

Reloop Terminal Mix 8

Combining Video & Lighting Creatively

Mobile Movies: How To

PEOPLE

John Young of Disc Jockey News

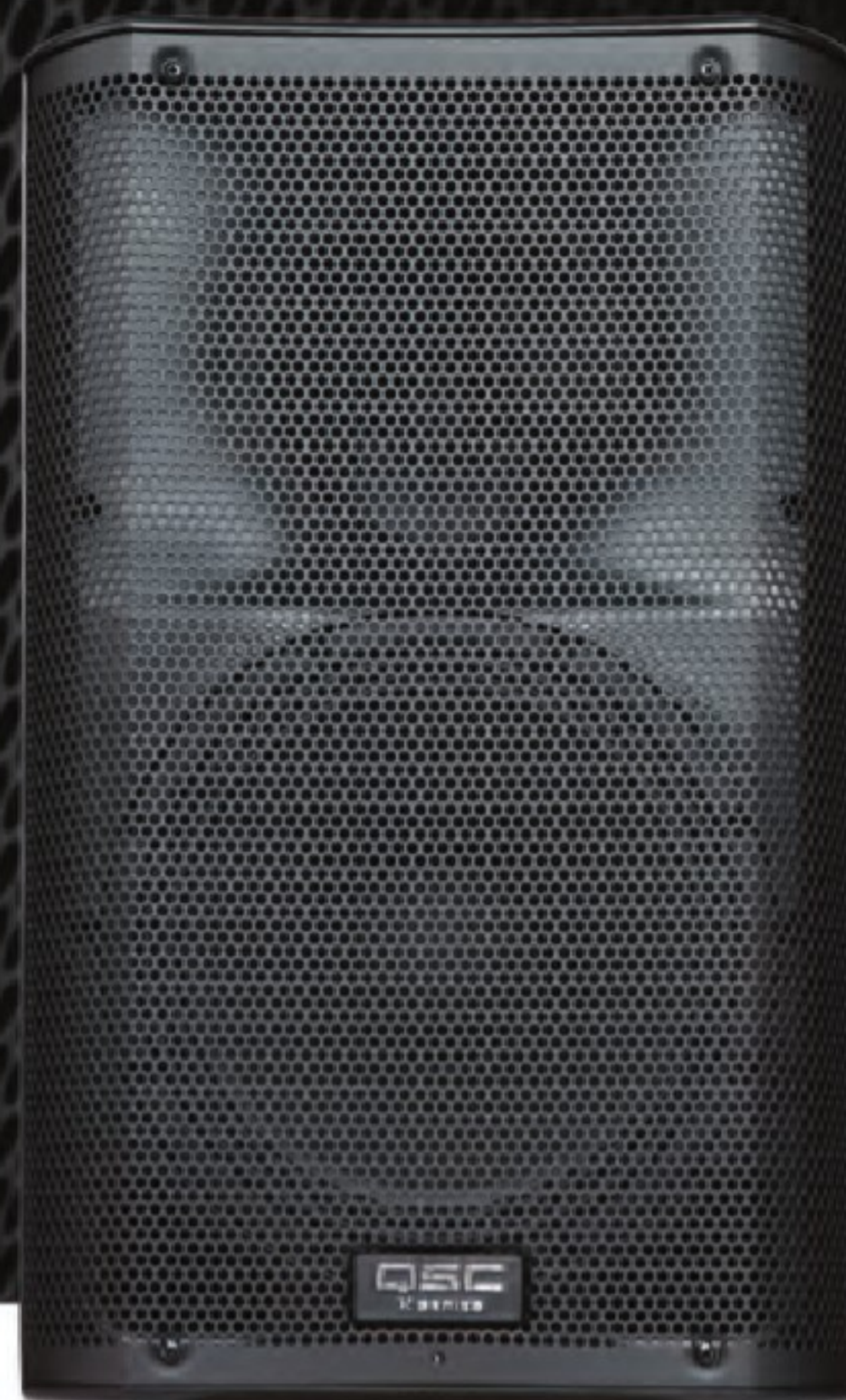
Anna-Jeannine Herman

Tony Axtell

POWER COUPLE.



TouchMix™-16
Compact Digital Mixer



K10
Active Loudspeaker

- "Big mixer" features and specs in a compact and portable form
- Wizards, info and preset libraries make getting great results fast and easy
- Provides optimal settings for K, KW and KLA Series loudspeakers
- Padded carrying case and USB Wi-Fi adapter included. No additional network hardware required for remote control.
- The #1-selling powered loudspeaker in the U.S. four years in a row*
- Legendary QSC quality, performance and reliability
- Six-year warranty with product registration

TouchMix digital mixers and K Series loudspeakers. Each remarkable products in their own right. Together, the combination of performance, versatility, ease of use and of course, genuine QSC reliability, is nothing short of amazing. Want to learn more? Go to QSC.com.



TouchMix™ Series



K Series

QSC™

qsc.com



For Over 40 Years, Nobody Has Had Better Deals, Quicker Shipping, Or More Inventory Than CheapLights.com!

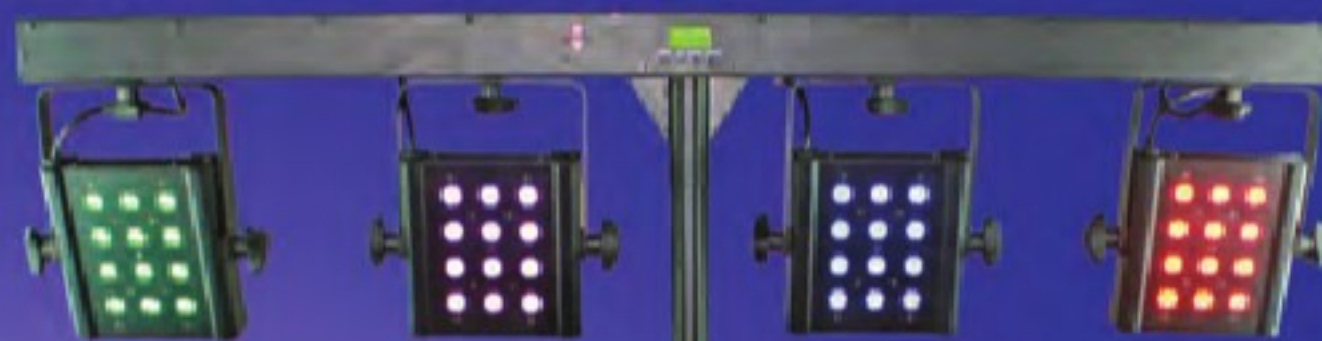
FREE Shipping On Orders Over \$99



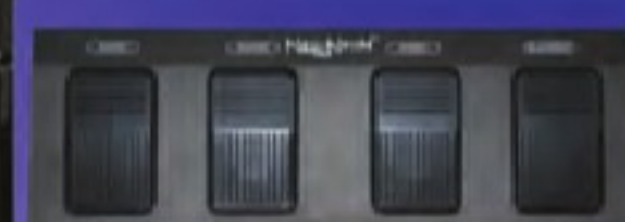
Powered 15" Speaker Package
\$399

19.5 Foot Triangle Truss with 2 Crank Stands
\$349

LED DMX Moving Head
9 Gobos
14 Colors
\$175



PAR BAR PACKAGE
48 x 3Watt
3 In 1 Led's
Tripod, Remote,
Foot Controller
\$368



13 Foot Tripod
\$62

Speaker Stand
\$36

Battery LED Cans



6 x 12 Watt RGBW 4 In 1 DMX
\$248

6 x 1 Watt RGB DMX

\$79



24 x 1 Watt RGBW DMX
\$206



1200 Watt Hazer With Timer Remote
\$179

DMX Controller
\$109



DMX 48 Channel Stage Dimmer Board
\$199



(281) 880-9922

Visit us at MBLV 2015

help@cheaplights.com

MUSIC, MIXING & MORE

18

THE MOBILE BEAT TOP 200

Most Requested Music
Courtesy of DJ Intelligence



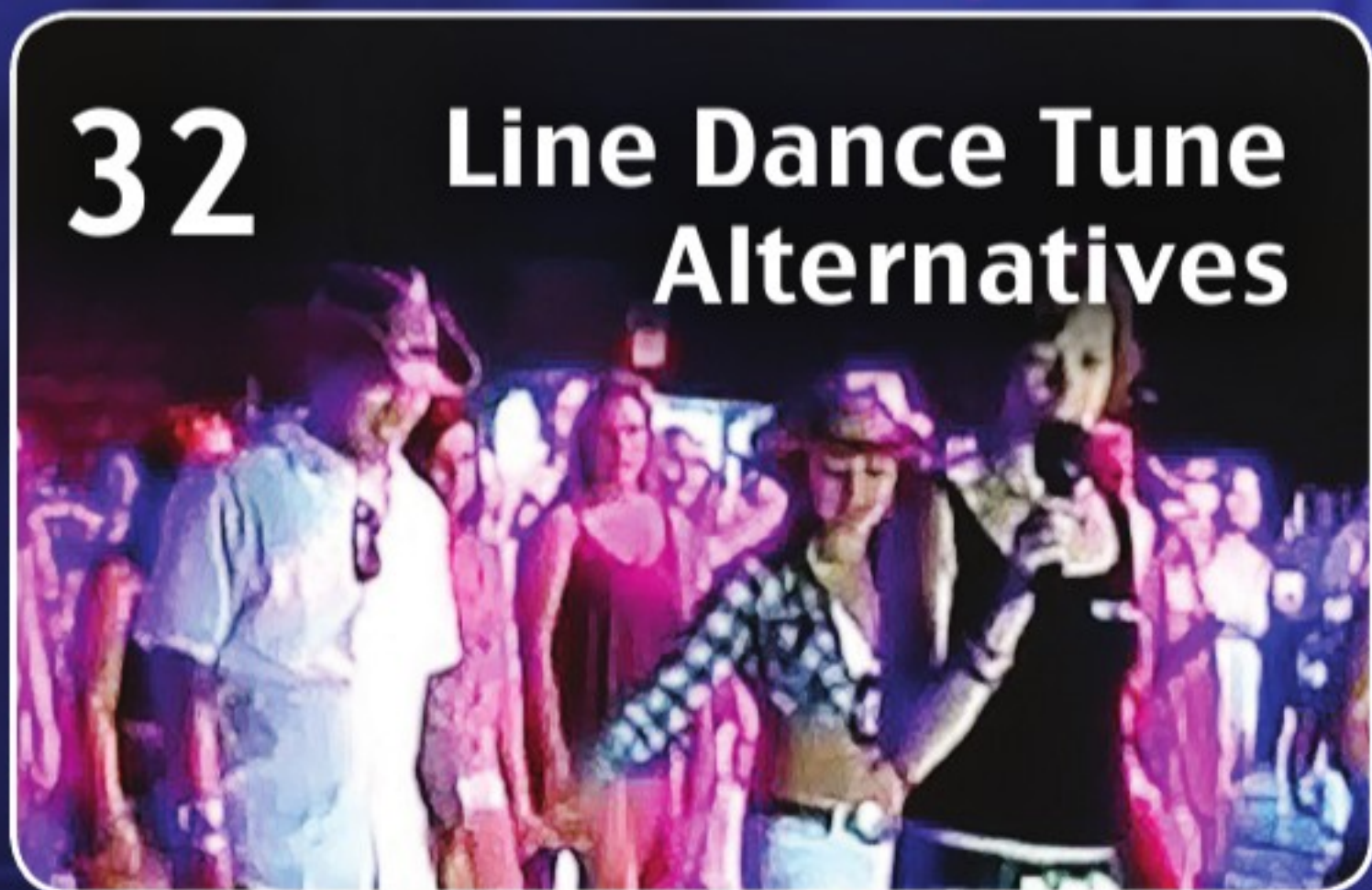
10

Sensible Mixing



32

Line Dance Tune Alternatives



42

Promo Only: Inside the Music Subscription Service



PLAYLIST

TRACK ONE	6
MUSIC NEWS.....	8
ON THE MIC AND MIXING.....	10
Sensible Mixing <i>By Joe Bunn</i>	
FEATURE.....	12
The "Unplugged" Wedding and Reception <i>By Matt Martindale</i>	
THE WEEKDAY GAME	16
Classic Music and Standing on Ceremony <i>By Rob Peters and Keith Alan</i>	
SPECIAL MUSIC FEATURE	18
The Mobile Beat Top 200 <i>Provided By DJ Intelligence</i>	
CROWDPLEASER	30
For the Love of Music: The Darlene Love Story <i>By Mike Ficher</i>	
WEDDING BEAT	32
The Mobile DJ's Line Dancing Bible <i>By Staci Nichols</i>	
MOBILE BEAT DEALERS	34
<i>Gear Stores Across the Nation</i>	
PLAY SOMETHING WE CAN DANCE TO!	36
Success Despite the Unexpected <i>By Jay Maxwell</i>	
INSIDE THE INDUSTRY	40
♦ John Young – 40	
♦ Promo Only: Inside the Music Service – 42	

CONTINUED...

MATRIX

RELOADED

B52 SONIC
MAXIMIZER
BUILT-IN

**THREE CHANNEL
ACTIVE SPEAKER SYSTEM**

1600 WATTS

18" | 2 x 12"
SUB WOOFER | TWO-WAY SATELLITES



The MATRIX-2500 is the newest and most powerful revolution in the award winning line of B-52 MATRIX active speaker systems. It may very well be - THE ONE! Everything on the MATRIX-2500 has been upgraded: a more powerful three channel 1600-watt class G amplifier, all premium Celestion components, a built-in BBE Sonic Maximizer and USA construction to name a few. The greatest improvement of all is the sound itself. You will need to hear or rather FEEL it - to believe.

The choice is yours...



www.B-52pro.com

PLAYLIST

PRO DJ FILES	44
♦ Anna-Jeannine Herman – 44	
♦ Tony Axtell – 46	
EYE CANDY.....	48
♦ Kling-Net = Awesome Lighting+Video	
By Arnoldo Offerman	
FEATURE	50
Mobile Movies Part 1: The Basics	
By Ryan Burger	
EYE CANDY.....	51
♦ Casio XJ-M256 Projector	
By Marc Andrews	
EYE CANDY.....	52
♦ FotoBomb Text-to-Screen System	
By Marc Andrews	
IT'S HOT	53
♦ Hercules DJControl Jogvision	
E-BEAT	54
♦ Reloop Terminal Mix 8 Controller	
By Michael Buonaccorso, Jr.	
FROM THE GROUND UP	56
A Tale of Two Expos	
By Stu Chisholm	
BOOK MORE BRIDES.....	60
10 Ways to Improve Your Sales Technique Right Now	
By Stephanie Padovani	
GITOMER ON SALES	64
Sell Like You Did as a Kid	
By Jeffrey Gitomer	
INDEX OF ADVERTISERS.....	65
THE LAST WORD.....	66
A Matter of Trust	
By Jason Weldon	

TRACK ONE

Creativity. Mobile DJs have an interesting relationship with that word. It's not the first thing people think of in relation to mobile DJs.

When I tell people I edit a magazine for DJs, older folks say something about hearing DJs on the radio, and younger folks immediately think of Tiësto or Skrillex or about their friend at the local club who aspires to such fame and fortune.

So I add the key missing piece of info, and make sure to explain what it means: It's a magazine that has mobile DJs as its primary readers—those who perform for a variety of events in a variety of places, with weddings, youth events and corporate events as their main stock in trade.

And that's where I often see the conversation deflate a little. Apparently, the "big name" DJs come across as the "creative," rock stars, which are fun to talk about, while mobile DJs are just ho-hum. You can't blame people for thinking this when they've heard the same music played repeatedly from different DJs at just about all the wedding receptions they've been to over the years.

And yet, this issue helps correct the misconception, showing that mobile DJs are creative in completely different ways from those other DJs. While of course the MB Top 200 reveals the usual suspects at the top of the list (because, ahem, people—not DJs—chose them, over and over again!), we also have some great material on switching up line dance songs, marrying video and lighting, creatively adjusting to the unexpected, and a whole lot more.

In fact, mobile DJs exercise creativity across a wide spectrum: in interactive performance, in client relationships, in marketing and promotions, and, yes, even in the realm of music. (Along with Staci Nichols' suggestions for shaking off the line dance doldrums, Joe Bunn also has some great advice on how to creatively mix all those tried-and-true standards to achieve the mobile DJ's ultimate goal: a packed dance floor.)

Bottom line? The creativity of mobile DJs may not be as obvious as that of some great remixer or superstar DJ, but it's definitely there, in service of grateful clients, every single weekend of the year!

– Dan Walsh, Editor-in-Chief

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

Publisher
Ryan Burger
Mobile Beat
Editor-in-Chief
Dan Walsh

Gear Editor
Jake Feldman
Circulation Manager
Kitty Harr

Editorial Assistant /
Writer
Rebecca Burger
Events Group Director
Michael Buonaccorso

TO ADVERTISE (PRINT OR ONLINE), OR EXHIBIT AT A MOBILE BEAT EVENT,
CALL 515-986-3344 x300 OR EMAIL SALES@MOBILEBEAT.COM

HOW TO REACH MOBILE BEAT:

Tel / Fax: 515-986-3344

E-mail: webmaster@mobilebeat.com

Web: www.mobilebeat.com

For subscriptions, address changes or back issues go to: www.mobilebeat.com or contact Mobile Beat by mail at: 212 SE Main St • Grimes IA 50111

Back issues (if available): \$5 (in Canada: \$6, US funds)

Shipping address: Mobile Beat • 212 SE Main St • Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by: BC Productions, Inc.
212 SE Main St • Grimes, IA 50111

January, March, May, July, Sept, Nov, Dec (7 issues per year)

Ground shipments to: 212 SE Main St • Grimes IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates: US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years • Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years • All other countries: \$60 per year • Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to: Mobile Beat • 212 SE Main St • Grimes IA 50111

Copyright © 2015 by BC Productions, Inc.

All rights reserved. Reproduction of copy, photography, or artwork is prohibited without permission of the publisher. All advertising material subject to publisher's approval.

KARAOKE DOWNLOADS.CA

Click it, Play it, Sing it!

Help Terms & Conditions Vouchers Starter Packs Free Player TriceraREWARDS Sell Karaoke Albums New Releases

KaraokeDownloads.CA
MP3+G® Downloads and Custom Discs

CLICK HERE FOR OUR NEW FROZEN MOVIE

Search Songs

Genre: All Artist: All Date: 2014-03 Sort By: Title

MP3+G® is a registered trademark of TriceraSoft. MP3+G® is a trademark of TriceraSoft.

Description	Preview	Company	Genre	Length
Aashiyaa Date: 2014-07-28	Start	Start	Pop	0:04:14
Am I Wrong Date: 2014-07-28	Start	Start	Pop	0:04:24
Bad Babysitter (explicit) Date: 2014-07-28	Start	Start	Pop	0:03:58
Bad Babysitter (explicit) Date: 2014-07-28	Start	Start	Pop	0:03:58
Bad Babysitter (explicit) Date: 2014-07-28	Start	Start	Pop	0:03:58
Black Widow Date: 2014-07-28	Start	Start	Pop	0:03:42
Chandelier Date: 2014-07-28	Start	Start	Pop	0:03:54
Don't Date: 2014-07-28	Start	Start	Pop	0:03:54
Don't Try To Carry An Elephant Date: 2014-07-28	Start	Start	Pop	0:03:26
Don't Try To Carry An Elephant Date: 2014-07-28	Start	Start	Pop	0:03:26
Don't Try To Carry An Elephant Date: 2014-07-28	Start	Start	Pop	0:03:26
El Capitan (explicit) Date: 2014-07-28	Start	Start	Pop	0:03:46

Copyright ©2014 TriceraSoft. All rights reserved.
MP3+G® is a Registered Trademark of TriceraSoft
Inventors of MP3+G®

Providing qualified karaoke downloads to the world in MP3+G® format.





KaraokeDownloads.CA offers over 90,000 songs sourced from renowned karaoke manufacturers.

KaraokeDownloads.CA is an Easy-to-use, convenient, one-stop-shop for all your karaoke needs and a worldwide provider of MP3+G® with an extensive and comprehensive catalog to support any KJ, entertainer, or enthusiast.

KaraokeDownloads.CA features a money saving credit system, contests, promotions, and an awesome rewards program called TriceraREWARDS.

For essential karaoke products, visit our parent company TriceraSoft.com for players, tools, utilities, and other karaoke services.

www.KaraokeDownloads.CA

Follow us on social media for updated news, promotions, and contests:    



Digital Music Report

The IFPI (International Federation of the Phonographic Industry, www.ifpi.org) recently released its *Digital Music Report* for 2015, highlighting trends and compiling statistics for the previous year. The following is a summary, courtesy of The Music Industry News Network (www.mi2n.com).

Revenues from digital music services match those from physical format sales for the first time, according to IFPI's Digital Music Report.

Digital revenues rose 6.9% to \$6.9 billion, representing 46% of all global music sales and underlining the deep transformation of the global music industry over recent years. The industry's overall global revenues in 2014 were largely unchanged, falling just 0.4% to \$14.97 billion (\$15.03 billion).

The new report shows an industry in continuing transition, with consumers embracing the music access models of streaming and subscription. Another steep increase in subscription revenues (+39.0%) offset declining download sales (-8.0%) to drive overall digital revenues, while the number of paying users of subscription services rose 46.4% to an estimated 41 million.

Subscription services are now at the heart of the music industry's portfolio of businesses, representing 23% of the digital market and generating \$1.6 billion in trade revenues. The industry sees substantial further growth

potential in the subscription sector, with new services advancing in 2015 led by three major global players: YouTube's Music Key, Jay Z's TIDAL and Apple's expected subscription service.

Frances Moore, chief executive of IFPI, says, "The recorded music business has always led the way for creative industries in the digital world. That leadership continues today as music industry's digital revolution continues through new phases, driven by the consumer's desire for access to, rather than ownership of, music. It is a reflection of how much we have adapted that digital revenues today are, for the first time, on a par with physical."

"The headline statistics of 2014 speak for themselves, with overall revenues still largely flat, down by 0.4%. Music companies are charting a path to sustainable year-on-year growth. That path was never going to be straight, but we are making great strides along it, embracing new models, licensing,



the

vinyl sales continue to revive with revenues increasing 54.7% and now accounting for 2% of global revenues. This underlines the industry's commitment to consumer choice and to delivering music to fans in the widest possible range of formats.

Elsewhere in the industry, performance rights income increased by 8.3% and now accounts for 6% of total industry revenues or \$948 million. Synchronization revenues increased by 8.4% in 2014 to represent 2% of the market, with big gains in markets such as France (+46.6%), Germany (+30.4%) and Japan (+33.5%).

investing and improving consumer choice."

The global recording industry is a portfolio business of different consumer channels and business models. This is underlined by the enduring nature of the physical format, still 46% of the market, and the still substantial share of digital revenues (52%) accounted for by downloads. Physical sales still dominate in a number of key worldwide markets including France (57%), Germany (70%) and Japan (78%).

Within the physical business,

CrowdTunes Jukebox Empowers Patrons

[File under "Yet another way to avoid paying a DJ." Sure, it probably won't replace a real DJ in any real dance club any time soon, but I always cringe when I hear that anyone can "actually be the DJ." I guess, the one bright side is that it's a clever way to leverage patrons' social media activity to promote the venue; if it is a venue that also features live DJs, I guess anything that keeps the establishment thriving can mean continuing work for ACTUAL DJs. - Editor's Cynical Note.]

CrowdTunes, a new music management service that encourages user collaboration for bars, restaurants, and retailers has announced its launch in the US. 7digital, a leading global digital music platform, will power the music streams for CrowdTunes. The service works to provide venues with an engaging in-house music environment while at the same time giving patrons access to a dynamic user experience for collaboration with public music play.

Venues using the CrowdTunes

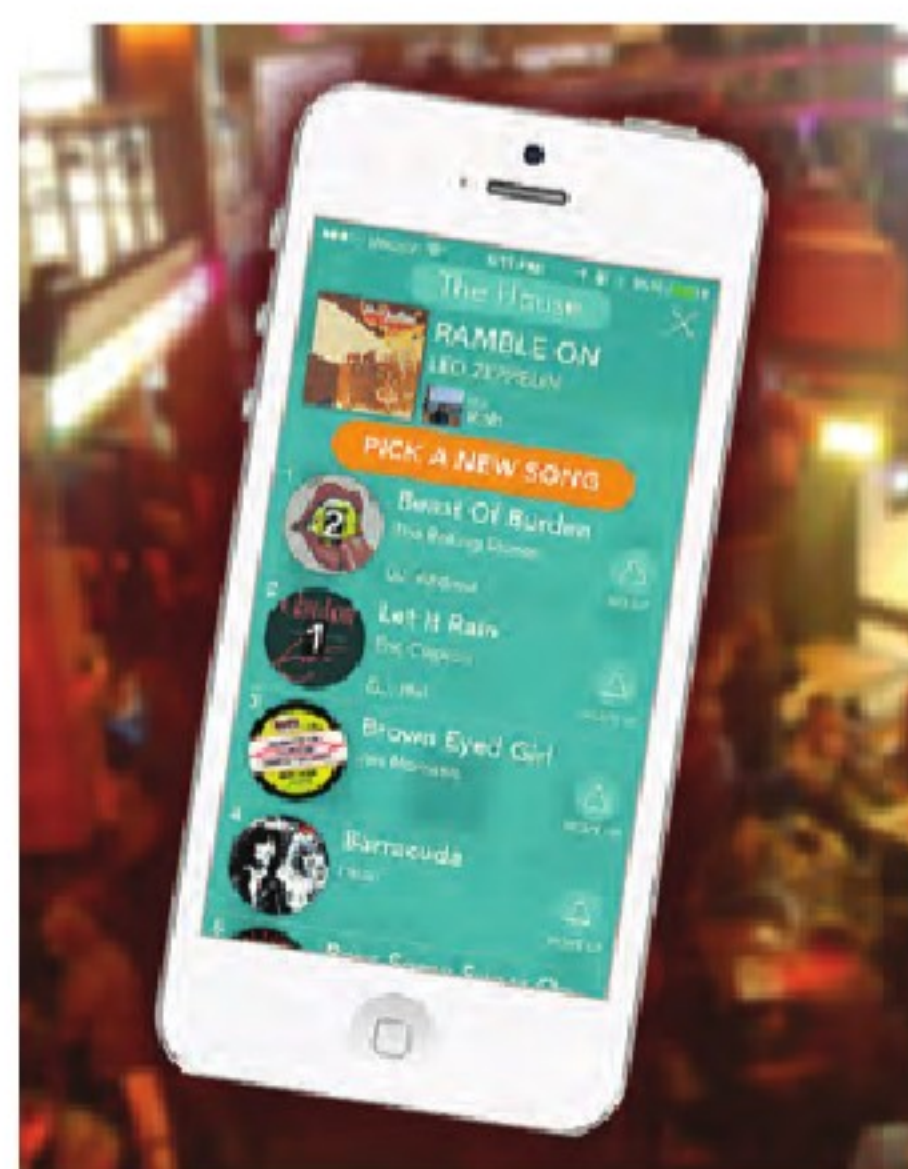
platform receive an iPad Mini containing the CrowdTunes software, which monitors a mobile bidding platform, controls what music is playing when patrons aren't bidding, and filters out specific genres and/or explicit songs depending on the mood, setting, and crowd. Participating venues also receive a digital display that signals which songs are lined up in the queue.

"CrowdTunes enables patrons of any type of establishment to actually be the DJ while interacting with their friends and other customers," according to Brandon Magsamen of CrowdTunes. "It solves an industry problem by giving both venues and users a more interesting and customized experience with music in one of the most important natural listening environments for discovery."

For patrons, the CrowdTunes app is free

to download for both iOS and Android. Upon downloading the app, users are provided with credits that will let them request songs. They can earn more credits by posting to social media on behalf of the venue, sharing with friends or purchasing them in the app. The queue is dynamic, meaning the song with the most credits will play when the song that is being played is done. Thus, CrowdTunes effectively "gamifies" the listening experience.

"We're thrilled to be on-board with such an innovative and fun service like CrowdTunes," said Simon Cole, CEO of 7digital. "While many existing services focus on personal music consumption, it's great to be behind an interactive, group-oriented service...Music is a powerful tool for keeping customers happy and we are excited for the prospective success of this great offering." - Courtesy of The Music Industry News Network (www.mi2n.com). **MB**





THE NEW VANTEC SERIES AT THE VANGUARD OF TECHNOLOGY!

Features:

- Energy efficient **High-Power** Class D amps
- High Quality **Wireless** connectivity
- User definable **24-bit DSP** with **LCD** screen
- **Digital FIR** (Finite Impulse Response) filters
- New **"F" Series** loudspeaker components
- Rugged **Birch plywood** construction
- Durable **ISO-flex** protective finish
- **Premium D.A.S.** sound and quality build
- Powered and passive versions



www.dasaudio.com



D.A.S Audio, S.A.
C/ Islas Baleares, 24
46988 Fuente del Jarro
Valencia - Spain
Tel. +34 961 340 860

D.A.S Audio of America, Inc.
6900 NW 52nd Street
Miami, FL 33166 - U.S.A.
Toll Free: 1 888 DAS 4 USA

D.A.S Audio Asia PTE. LTD.
3 Temasek Avenue, Centennial Tower #34-36
Singapore 039190
Tel. +65 6549 7760

Sensible Mixing

KEY INGREDIENTS IN YOUR RECIPE FOR MIXING SUCCESS

By Joe Bunn

Let's be honest—to the non-DJ, what we do looks easy. We are just back there spinning things and twisting knobs right? FALSE!

DJing is hard work, and one of the toughest things we do is keep folks on the floor by creating just the right mix of the perfect songs. One wrong song and the dance floor dies. It is one of the most difficult things to teach new DJs because it usually only comes with experience. However, in this article, we will explore at least some mixing and music programming tips that you can incorporate whether you are a rookie or have been doing this for as long as I have.

The majority of what Bunn DJ Company does is weddings, so a lot of this article is in “wedding speak.” In terms of typical weddings, they often break into four parts, musically: cocktail hour, formal songs, dinner, and dancing.

Down here in North Carolina, guests usually arrive and mingle for about an hour and have some drinks and hors d'oeuvres. We call it the cocktail hour; some call it social hour. In any case, that's your first chance for guests to hear your music. Now, if you get an off-the-wall playlist from your bride and groom that has a lot of non-danceable stuff on it, this is your chance to possibly play it. However, make sure you clear that with the couple before doing so since there is a good chance they won't get to hear it since they are usually finishing up with photos.

If you don't get requests from your clients for this time of the night, then I



think a good mix is important here. Yes, it is background music. Yes, people are talking louder than you are playing (or should be, be careful of your volume during this time). BUT, this is your first chance to make a good impression—to let the guests know you're a pro. I always mix all types of genres during that time period. I blend everything from Rat Pack guys like Frank and Dean to new crooners like Buble and then throw in some acoustic singer/songwriter cats like Jack Johnson, James Taylor and Van Morrison, and maybe even flavor it with some non-dance R&B or Motown grooves. During this time I'm not beatmixing, just playing around, having fun and creating an awesome atmosphere. The harder mixing comes later.

The second hour of a reception is usually taken up by the formal introductions (they usually pick that song) and their first dance and parent dances (again, picked by the couple). However, with dinner, I still feel the music mix here is truly important for continuing the good vibe of the night. During dinner, I play several of the artists that I mentioned above, but the songs aren't so upbeat and “swinging.” I

also add in a few of the more mellow guys I love, like Ray Lamontagne. Again, be careful of your volume. These folks may be catching up on old times or getting to know one another for the first time.

They don't want to be screaming at each other because the DJ is showing off.

After all of the formalities are done, dinner has been eaten, toasts have been delivered, cake has been served, it's time for you to show the guests why this lovely couple hired you...because you rock! We all know that you are tired of some of the tried and true stuff like “Brick House” or “Love Shack,” but just think, these people don't go to a wedding every weekend. They don't hear these classics on the radio. They will probably get into them, so go ahead and rock them (as long as they aren't on the “DO NOT PLAY” list.).

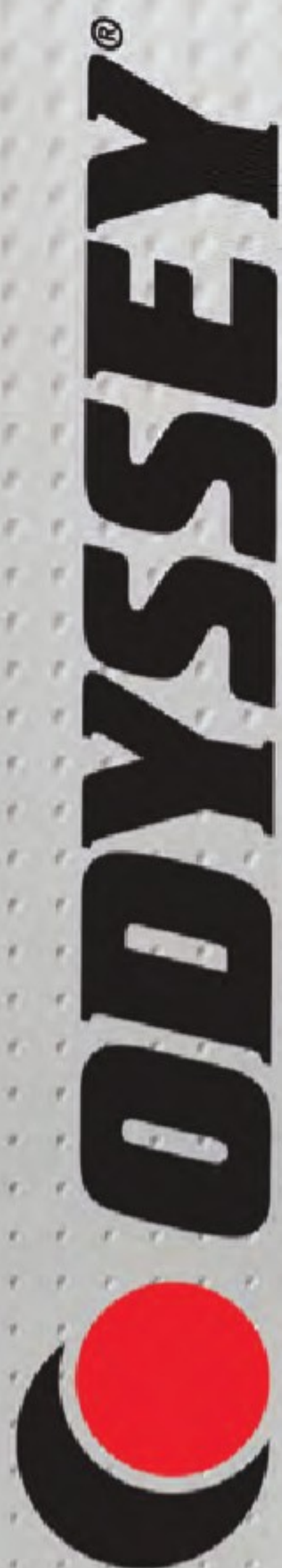
Also, when I start, I start really mellow. For example, a good solid opener for me is “My Girl” by The Temptations. No matter what age you are, you know it, and it's not really too fast or too slow. I can then gauge the crowd right away. If they are into it, I may run a whole set of four more songs from that Motown era ending the set with a ballad like “Unchained Melody” by The Righteous Brothers. Then, I may come out of that and go into something like “The Twist” mixed with “Runaround Sue.” My point is that if you come out of the gate cranking “I Gotta Feeling,” the old folks are going to simply leave. My theory is “work the decades.” In other words, build it from the '50s/'60s all the way up to the current Top 40 bangers by the end of the night. I'm not saying it has to follow that path exactly. You can certainly toss something like “Billie Jean” in the middle of “Sexyback” or even “Bust a Move,” but I think you get my drift.

And finally, if you can't beatmix, that's OK. In the mobile DJ/private event world, it's better to know *what* to play and *when* to play it than knowing how to perfectly beatmix. I've had plenty of killer DJs who worked for me who couldn't mix chocolate milk or their way out of wet paper bag. Whatever you do, DO NOT use someone's event as your practice ground.

Now go out there and rock 'em! **MB**



Joe Bunn started his DJ career at age 14, when his mom drove him to gigs in her wood-paneled Jeep Wagoneer. His company now does about 400 weddings a year and another 200+ private, corporate and charity events. He has been on the board of both ISES and NACE, founded the Triangle DJ Association, and has also won numerous industry awards. Recently, he has been helping other DJs grow their businesses as a consultant. He has also presented at major industry events, including MBLV. For more info go to www.bunndjcompany.com.



LEADING THROUGH INNOVATION



HOT!

DJ BAGS
FOR TODAY'S
HOTTEST
DJ GEAR

Since the 1990's, Odyssey introduced the first ever bag specifically designed for the DJs. Two decades later, the company that pioneered a new lifestyle for the mobile DJ artist continues to lead the industry with the innovating **Redline™ Series** DJ bags. Designed for today's highly advanced digital DJ, PRODUCER, and REMIXER, the **Redline™ Series** combines real-world fit and function with creative applications, addressing the demands and needs of the dynamic mobile DJ artist.



www.odysseygear.com

ODYUSA
innovative www.ODY-USA.com designs

Odyssey Innovative Designs 809 W. Santa Anita St, San Gabriel, CA 91776

1-877-5-ODYSSEY

The “Unplugged” Wedding and Reception

WHAT’S YOUR ROLE?

By Matt Martindale

Technology at weddings: phones, cameras and gadgets, oh my! People either love it or hate it. Over the last five years, phone technology has made the taking and sharing of photos much easier—and society has quickly adjusted. It’s “the” way to instantly connect via social media. The simple truth is that people like taking pictures and people like sharing pictures. But when clients want to limit the use of this ubiquitous technology at their events, is it really the DJ’s job to announce (and enforce) an “unplugged” mandate?

If you haven’t had to do this yet, trust me, it’s both awkward and “messy” to have to announce this over and over at a wedding. I’ve had guests yell at me, even swear at me. I’ve had multiple guests stomp off and leave in disgust—simply because I made the announcement as instructed. As the DJ/MCs, we are the people presumed responsible for everything that happens, from the guests’ perspective, from the moment they arrive until the last dance. We provide the only consistent and visible “face” rep-

resenting the bride and groom at their celebration. As you already know, guests come to us for everything! I mean everything: “It’s too hot in here. It’s too cold. Where are the bathrooms? Where can I smoke? Where can I nurse my son? Can you call me a cab? Can I get some salt?” And the biggie I hear, up to 15 times each event: “Why is the buffet line taking so long” or simply “when do we get to eat?” So, this new trend is no different: “What do you mean I can’t take pictures of my niece today at her reception?” If this isn’t happening to you yet, it will.

In an effort to better understand the unplugged trend, I’ve carefully studied this from every angle: the tech side in an interview with the National Consumer Electronic Show producer, Gary Shaprio; the wedding officiant’s view, from Ed Ward with over 800 ceremonies performed; several wedding documentarians (photographers and a wedding cinematographer); and lastly, the brilliant intellectual property attorney (and artist) Kevin Houchin. Each perspective has been enlightening.

DIFFERENT STROKES...

Let’s face it: Some brides encourage guests to use their phones, iPads, cameras and photo booths to take as many photos as possible, hoping they will be freely shared on every social media platform complete with a clever, bride pre-empted hashtag. These brides view the taking and sharing of photos as a community expression. This adds interaction to the actual wedding celebration. This kind of bride authentically embraces (and appreciates) the variation of differing perspectives and viewpoints to “document” her celebration. (Yes, it’s official—we’re in the era of documenting everything!)

On the flip side, there is now a huge push for a completely “unplugged” wedding celebration. In fact, about twenty percent of our weddings (and receptions) were unplugged last year. That’s a problem because it puts us in a very awkward position to repeatedly announce, and be expected to, enforce, an unplugged mandate.

The idea of a “phone check” at a wedding is celebrity inspired. This concept moved to the forefront about five years ago with the wedding of Chelsea Clinton. There, guests were “forced to hand over cameras and cell phones for the evening to ensure no photos were taken” according to *Glamour Magazine* (August 2, 2010). Numerous celebrities like Kim Kardashian, Michael Jordan, Matt Damon and many others have also forced guests to unplug.



Innovative LED

STAGE & DJ LIGHTING

New From Blizzard Lighting

**Complete
Line of
Blizzard
Lighting
Products**



**New and
Ready
To Ship
at the
Best
Price!**

Are you tired of joining "VIP" clubs / earning "points" for a discount on your Blizzard Lighting purchases with other dealers?

We keep it simple! Just Call Toll Free or Email Innovative LED for Wholesale pricing Every Day to Every Customer on all Blizzard Lighting products!

Call us Toll Free at 855-303-8100

Factory
Authorized
and Stocking
blizzard
LIGHTING
Dealer



Cooler By Design

**Visit our website at www.innovativeledsales.com
and play with our very cool light color changer.
email us at info@innovativeledsales.com**

Being true celebrities, this makes sense; especially at Chelsea's wedding with the secret service, etc. It's not only about privacy, but it's about controlling their image and public perception by limiting access at the event; in other words, keeping certain images off *TMZ* and out of the *National Enquirer*.

So, how did the concept of the unplugged wedding trickle down to every-day couples? It appears that it's being perpetuated by wedding planners / coordinators and photographers.

EVENT PLANNERS PLANT AN IDEA

Bryan Rafanelli, a luxury event planner in Boston (the wedding



planner for Chelsea Clinton's wedding) said in an interview with the *New York Times*, "When we told our non-celebrity clients that it worked, they got turned on. It makes them feel special." From there, it quickly spread across America.

It's fueled by comments like: "We want your guests to be there in the moment with you," and "We want them to fully experience the event," or "It's your special day and you need to be the focus." All true, but nobody can ever control a guest's behavior or what they are thinking.

Consumer Electronics Show Producer Gary Shapiro, says it best: "Phones are a tool, and can and should, be viewed as a tool – not as a person with their own set of rights."

Behavior is nothing more than a reflection of what guests really believe. Behavior is demonstrated by actions. It's entirely possible to have a mandatory phone check (like a coat check) often seen at my weddings, yet, easily have guests mentally wondering about the big game, his last stock trade or her sick mother. They're not "in the moment" either; phone or no phone.

What about "It makes uninvited people feel even more excluded when they see immediate posts about your wedding on social media." Guess what? They weren't invited for a reason—right? I doubt they are clinging to every social media thread looking for updates about a wedding they didn't know about or weren't invited to. Conversely, what about guests who were

invited but are unable to attend due to work scheduling, an emergency, or illness? They genuinely want to be included this way.

My favorite is "You want your guests to enjoy their day and not feel like they have to take pictures." Doing so as a profession and casually taking a couple of pics are two very different perspectives. Experienced Denver wedding officiant, Ed Ward, with over 800 wedding ceremonies performed says:

"Aside from the bride and groom, the most important people at a wedding are the guests. After all, they have given to the bride and groom a day of the lives. Guests need to be treated with utmost respect, for after all is said and done, it is the guests, the community of people who love the bride and groom, it is the guests who change the status of the couple from unmarried to married. It is family and friends who "seal the deal" or "tie the knot," not the photographer or wedding planner. A ceremony is not a ceremony without engaged guests. Upset guests do not make for a great wedding or spiritual human ritual. People bring cameras to weddings for the same reason they bring them to reunions: to take photos!"

And finally, "You don't want your guests in the way of the photographer do you?" Okay, this last one is legitimate for the ceremony and post-ceremony formal photos. The last thing a photographer wants is somebody standing in the aisle during the first kiss, or impeding their ability to do their work. Having a cast of amateur photographers distracting formal photos after a ceremony is one thing, but to insist on an unplugged reception is something else. Attorney and artist Kevin Houchin says, "I can see a balance by a professional photographer politely asking in a cooperative manner that others refrain from taking candid shots during formals, because it's distracting and the time is usually limited."

PHOTOGS SOUND OFF

Here are a few other comments I've heard this past year from unplugged photographers and coordinators:

"I don't want people to confuse somebody else's images as my images."

How could an amateur with a cell phone take a better photo than a professional photographer with professional gear? Attorney Kevin Houchin commented, "If a photographer, with all their professional training and education, experience, expensive lights and fancy equipment is threatened by an amateur with a cell phone, then they probably aren't as professional as their fee might suggest."

"My contract says I am the only person allowed to take photos for the day."

According to attorney, Kevin Houchin, legally, it's unenforceable no matter their contract may say. Guests will do what they want.

"I own that shot because I set it up."

The fact is, only the person who took the photo, owns the photo they took. (Be prepared for an insightful follow up article in an upcoming *MB* about photos of lighting you set up but did not take.)

"I don't want anyone to reveal the day's photos to the bride and groom, or put up photos of the wedding before I do. I want

TURN TO PAGE 58



Electro-Voice

www.123DJ.com

PRE-ORDER AND SAVE!

Call for special "MOBILE BEAT ME"

800.856.8397



SONICIMPACT

Maximize the power of your performance with best-in-class features including single-knob Quick**Smart**DSP control.



Meet EKX, the newest member of the Electro-Voice portable loudspeaker family.

Superior EV-engineered components, exclusive Signal Synchronized Transducers™ (SST) waveguide design, and high-output, high-efficiency Class D amplifiers coupled with Quick**Smart**DSP all work together to provide exceptional sound quality.

MAKE A SONIC IMPACT WHEN YOU TAKE THE STAGE WITH EKX.

[The EKX Series]

EKX-12P | EKX-15P | EKX-15SP | EKX-18SP

Passive versions also available.

www.electrovoice.com/EKX

Classic Music and Standing on Ceremony

TWO INTERESTING WAYS TO PUMP UP YOUR WEEKDAYS

By Rob Peters and Keith Alan

Since this issue features the Mobile Beat Top 200, we decided to go “old school” with some Weekday Game income ideas.

The Mobile Beat Top 200 list contains a variety of music genres from yesterday and today. “Cruise nights” can be a great weekday source of revenue and can introduce you to prospective clients who could use your services.

CRUISIN’

On cruise nights, car collectors get together to show off their cars. These events are normally produced by car collector clubs, civic organizations or even businesses wanting to attract clientele, and they are open to the public. They normally take place during the week in the warmer months, and attract a crowd of people who come out to admire, check out and even buy or sell classic cars. In some cases, these are a weekly events; in others, they are put on once a month or even once a year.

To get started, you need to learn who is putting on the cruise night. Go to one to find out who produces the event and network with the show organizers. Introduce yourself, your business and what you can do for them that will make you stand apart.

When quoting your rate, you want to consider a variety of factors, including if the cruise night is a weekly event or just taking place once. You also may want to consider what you will need for gear because you will typically need to fill a space at least as big as a football field with sound. So, you’ll need large-wattage speakers, wireless microphones, as well as a good personality and MC skills. Also, ask about accessibility to a reliable power supply. If there is none, you have to factor in the cost of a generator.

When choosing music for your show, remember that older is better. The cars there are classics and older vehicles that have been well taken care of. Consider cruise music from the 1950s and ‘60s, as well as some Motown and classic rock. Be sure to coordinate with the organizers on any announcements they may want to make, and announce and promote the sponsors. These events are more about the cars and less about you, but if you have prizes, some pop culture trivia from the 1950s,

‘60s, and ‘70s would fit in and help you stand out.

PERFORMING CEREMONIES

Now let’s switch gears and explore another avenue of possible income. The reason for this column is to spark your creative juices and help you think outside the typical wedding DJ box. Have you ever thought about becoming the person who actually performs the ceremony?

You may not know it, but people get married every day of the week. I’m not talking about Las Vegas weddings or other types of destination wedding locations; I’m referring to weddings in Anytown, USA. Some couples call in the morning and want to be married in the afternoon. Some are planning larger events.

One of the skills that most DJs have is the ability to speak in front of people. Every time we key our microphone, people listen. Why not extend your “voice” to the wedding ceremony itself and become an “officiant.”

Your state may differ, but here in Connecticut, there are basically two types of ceremonies when it comes to uniting couples.

The first is the religious ceremony. These ceremonies are performed by ordained members of the clergy of any denomination. Depending on the particular church’s doctrine, they can take place at any location and are legally recognized by the state.

The second is the civil ceremony. This type of ceremony is performed by sitting or retired judges and justices of the peace. These can take place anywhere, any time and most don’t have traditional religious overtones. Also, with this type of ceremony, the couple has the option for more individual customization.

Every state has different laws as to who can legally marry couples and who can legally be married. It is your responsibility to research your state’s laws. Here in Connecticut, the position of justice of the peace is a political appointment. There are those in this state that have become “online clergy” and perform ceremonies. However, Connecticut does not legally recognize those marriages. In 2007, Connecticut Attorney General Richard Blumenthal said, “If the marriage is performed by someone unauthorized, but the two people having the marriage still believe it to be valid, it may continue to be valid until someone challenges it.”*

This can also be a selling tool for your business. I have been the entertainment at two events over three years where the “friend of the family” J.P. was a no-show! It’s reassuring to the couple knowing there is a person connected to their event who can legally step up should the need arise. Personally, I will book myself as one or the other (DJ or officiant) but typically not both.

DJing for car aficionados or uniting couples in marriage—just two more ways to play the Weekday Game and win more income! **MB**

* <http://www.nytimes.com/2007/08/05/fashion/05marry.html?pagewanted=all>



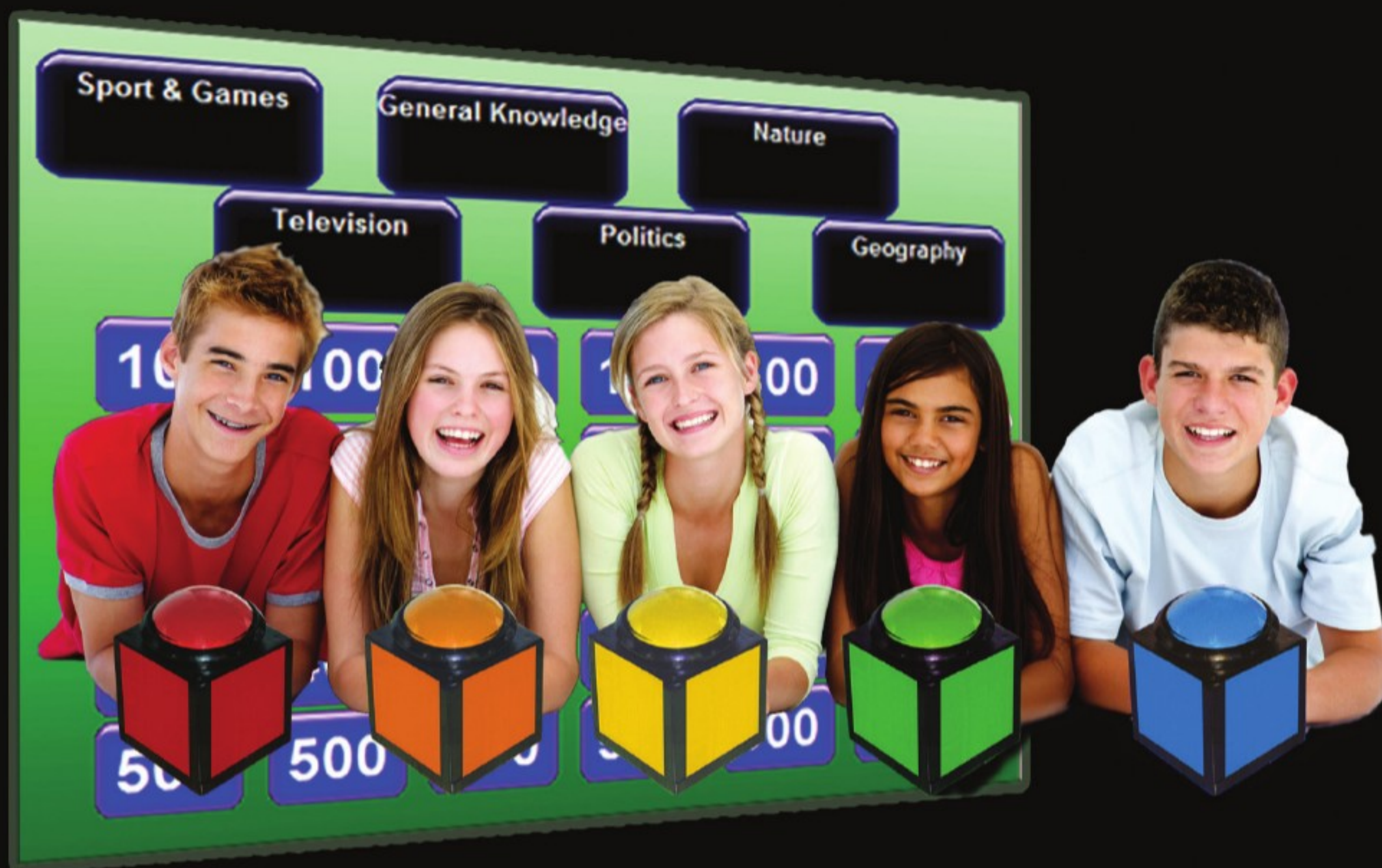
Keith Alan has been in the DJ biz since 1975, started hosting weddings in 1982 and went full-time in 1993. While hosting over 60 weddings a year on the weekends, his mid-week programs generate income through out the year. Outside of the weddings division of Keith Alan Productions, Keith’s summer program, Campardy™ has grown from 1 event in 2000, to 75 events within a 6 week window! He is busy with game shows, trivia, photo booths and extreme bingo the other 46 weeks of the year.



For over 25 years, Rob Peters has been entertaining audiences of all ages, at weddings, corporate events, kids’ parties and more. Rob started DJing in 1987 and went full time in 1998. He began doing kids’ events in 2006, and now performs for over 100 weekday parties each summer. He is the co-owner of Rob Peters Entertainment in Braintree, MA, and runs Bubble Parties, a business program that helps DJs increase their youth event revenue. He is also a seminar presenter and author of *The Business Of Mobile DJing* from ProDJ Publishing.

Which of these products is proven to increase the entertainer's bottom line?

DigiGames Wireless Buzzers



**Supports pictures and text
for the Fun Game Show Experience!**

**NOW ONLY \$35 TO SIGN UP • NO CONTRACTS
NO COMMITMENTS • CANCEL ANYTIME**

(Hint: The answer is "All Of The Above")

DigiGames

www.digigames.com

1-888-874-8427

THE MOBILE BEAT TOP 200

Most Requested Music

PROVIDED BY



Compiled by analyzing millions of actual client requests made through the DJ Intelligence music request system at weddings and parties around the world, we believe you will not find a more accurate

representation of what songs are actually being requested and played at live events. Want to include your requests in next year's tally? Add the DJ Intelligence music request system to your website at djintelligence.com

and gain access to an entire suite of online event booking, planning, and management tools. Download the Fun Wedding app for iOS or Android to have these charts at your fingertips, updated in real time.

DJ Intelligence® Top 200 Most Requested Songs

RANK	SONG	ARTIST			
1	DON'T STOP BELIEVIN'	JOURNEY	40	GANGNAM STYLE	PSY
2	CUPID SHUFFLE	CUPID	41	WONDERFUL TONIGHT	CLAPTON, ERIC
3	HAPPY	WILLIAMS, PHARRELL	42	CELEBRATION	KOOL & THE GANG
4	I GOTTA FEELING	BLACK EYED PEAS	43	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ
5	WOBBLE	V.I.C.	44	ICE ICE BABY	VANILLA ICE
6	LIVIN' ON A PRAYER	BON JOVI	45	OLD TIME ROCK & ROLL	SEGER, BOB & THE SILVER BULLET BAND
7	YOU SHOOK ME ALL NIGHT LONG	AC/DC	46	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
8	SWEET CAROLINE	DIAMOND, NEIL	47	CALL ME MAYBE	JEPSEN, CARLY RAE
9	BROWN EYED GIRL	MORRISON, VAN	48	AT LAST	JAMES, ETTA
10	CHA CHA SLIDE	DJ CASPER	49	HO HEY	LUMINEERS
11	TIMBER	PITBULL FEAT. KESHA	50	P.Y.T. (PRETTY YOUNG THING)	JACKSON, MICHAEL
12	YEAH	USHER FEAT. LUDACRIS & LIL' JON	51	THRILLER	JACKSON, MICHAEL
13	MARRY YOU	MARS, BRUNO	52	THIS IS HOW WE DO IT	JORDAN, MONTELL
14	ALL OF ME	LEGEND, JOHN	53	DON'T STOP 'TIL YOU GET ENOUGH	JACKSON, MICHAEL
15	LOVE SHACK	B-52'S	54	SEPTEMBER	EARTH, WIND & FIRE
16	TWIST AND SHOUT	BEATLES	55	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
17	SHOUT	ISLEY BROTHERS	56	MARRY ME	TRAIN
18	SEXY AND I KNOW IT	LMFAO	57	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
19	HEY YA!	OUTKAST	58	PLAY THAT FUNKY MUSIC	WILD CHERRY
20	BILLIE JEAN	JACKSON, MICHAEL	59	DANCING QUEEN	ABBA
21	POUR SOME SUGAR ON ME	DEF LEPPARD	60	SHAKE IT OFF	SWIFT, TAYLOR
22	BABY GOT BACK	SIR MIX-A-LOT	61	BUILD ME UP BUTTERCUP	FOUNDATIONS
23	FRIENDS IN LOW PLACES	BROOKS, GARTH	62	TREASURE	MARS, BRUNO
24	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	63	JUMP AROUND	HOUSE OF PAIN
25	I WANNA DANCE WITH SOMEBODY	HOUSTON, WHITNEY	64	SHOTS	LMFAO FEAT. LIL JON
26	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS	65	CHICKEN FRIED	BROWN BAND, ZAC
27	SWEET HOME ALABAMA	LYNYRD SKYNYRD	66	GOD GAVE ME YOU	SHELTON, BLAKE
28	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON	67	A THOUSAND YEARS	PERRI, CHRISTINA
29	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA	68	PARTY IN THE U.S.A.	CYRUS, MILEY
30	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	69	BRICK HOUSE	COMMODORES
31	SEXYBACK	TIMBERLAKE, JUSTIN	70	JUST THE WAY YOU ARE	MARS, BRUNO
32	FOOTLOOSE	LOGGINS, KENNY	71	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER
33	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE	72	WAKE ME UP!	AVICII
34	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK	73	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
35	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.	74	PUSH IT	SALT-N-PEPA
36	RAISE YOUR GLASS	PINK	75	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
37	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT AND GOON ROCK	76	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
38	WE ARE FAMILY	SISTER SLEDGE	77	CRUISE	FLORIDA-GEORGIA LINE FEAT. NELLY
39	MY GIRL	TEMPTATIONS	78	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL
			79	LOW	FLO RIDA FEAT. T-PAIN

RANK	SONG	ARTIST
80	SUMMER OF '69	ADAMS, BRYAN
81	COTTON EYE JOE	REDNEX
82	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
83	HOT IN HERRE	NELLY
84	DYNAMITE	CRUZ, TAIO
85	Y.M.C.A.	VILLAGE PEOPLE
86	I DON'T WANT TO MISS A THING	AEROSMITH
87	UNCHAINED MELODY	RIGHTEOUS BROTHERS
88	WAGON WHEEL	OLD CROW MEDICINE SHOW
89	STAYIN' ALIVE	BEE GEES
90	GIRLS JUST WANT TO HAVE FUN	LAUPER, CYNDI
91	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
92	WANNABE	SPICE GIRLS
93	I'M YOURS	MRAZ, JASON
94	JESSIE'S GIRL	SPRINGFIELD, RICK
95	FOREVER	BROWN, CHRIS
96	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
97	BEST DAY OF MY LIFE	AMERICAN AUTHORS
98	CRAZY LITTLE THING CALLED LOVE	QUEEN
99	BEAT IT	JACKSON, MICHAEL
100	AMAZED	LONESTAR
101	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
102	FIREWORK	PERRY, KATY
103	U CAN'T TOUCH THIS	HAMMER, M.C.
104	EVERYTHING	BUBLE, MICHAEL
105	THE TWIST	CHECKER, CHUBBY
106	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES
107	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON
108	SUIT & TIE	TIMBERLAKE, JUSTIN FEAT. JAY-Z
109	FEEL SO CLOSE	HARRIS, CALVIN
110	GOOD FEELING	FLO RIDA
111	I WILL WAIT	MUMFORD & SONS
112	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
113	LOCKED OUT OF HEAVEN	MARS, BRUNO
114	ALL ABOUT THAT BASS	TRAINOR, MEGHAN
115	DON'T STOP THE MUSIC	RIHANNA
116	FLY ME TO THE MOON	SINATRA, FRANK
117	BOHEMIAN RHAPSODY	QUEEN
118	FAITHFULLY	JOURNEY
119	I WON'T GIVE UP	MRAZ, JASON
120	BLESS THE BROKEN ROAD	RASCAL FLATTS
121	LET'S GET IT STARTED	BLACK EYED PEAS
122	STAND BY ME	KING, BEN E.
123	MACARENA	LOS DEL RIO
124	BUST A MOVE	YOUNG M.C.
125	IN DA CLUB	50 CENT
126	GETTIN' JIGGY WIT IT	SMITH, WILL
127	SWEET CHILD O' MINE	GUNS N' ROSES
128	I LOVE IT	ICONA POP FEAT. CHARLI XCX

129	WILD ONES	FLO RIDA FEAT. SIA
130	LET'S STAY TOGETHER	GREEN, AL
131	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
132	SUMMER	HARRIS, CALVIN
133	OMG	USHER FEAT. WILL.I.AM
134	ONE MORE TIME	DAFT PUNK
135	BETTER TOGETHER	JOHNSON, JACK
136	WANTED	HAYES, HUNTER
137	ROAR	PERRY, KATY
138	LUCKY	MRAZ, JASON & COLBIE CAILLAT
139	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA
140	YOU ARE THE BEST THING	LAMONTAGNE, RAY
141	SAFE AND SOUND	CAPITAL CITIES
142	TITANIUM	GUETTA, DAVID FEAT. SIA
143	ALL MY LIFE	K-CI & JOJO
144	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
145	MIRRORS	TIMBERLAKE, JUSTIN
146	DJ GOT US FALLIN' IN LOVE	USHER
147	ON THE FLOOR	LOPEZ, JENNIFER FEAT. PITBULL
148	POKER FACE	LADY GAGA
149	COME AWAY WITH ME	JONES, NORAH
150	WHAT I LIKE ABOUT YOU	ROMANTICS
151	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
152	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS
153	ABC	JACKSON 5
154	MAKE YOU FEEL MY LOVE	ADELE
155	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
156	THINKING OUT LOUD	SHEERAN, ED
157	GOLD DIGGER	WEST, KANYE FEAT. JAMIE FOXX
158	ALL YOU NEED IS LOVE	BEATLES
159	DON'T STOP THE PARTY	PITBULL FEAT. TJR
160	HONEY BEE	SHELTON, BLAKE
161	COUNTING STARS	ONEREPUBLIC
162	KISS	PRINCE
163	SHE'S EVERYTHING	PAISLEY, BRAD
164	STARSHIPS	MINAJ, NICKI
165	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
166	TAKE ON ME	A-HA
167	SUPER BASS	MINAJ, NICKI
168	FEEL THIS MOMENT	PITBULL FEAT. CHRISTINA AGUILERA
169	WE CAN'T STOP	CYRUS, MILEY
170	DANZA KUDURO	DON OMAR FEAT. LUCENZO
171	RED RED WINE	UB40
172	DARK HORSE	PERRY, KATY FEAT. JUICY J
173	DRUNK IN LOVE	BEYONCE FEAT. JAY-Z
174	TALK DIRTY	DERULO, JASON FEAT. 2 CHAINZ
175	IT'S YOUR LOVE	MCGRAW, TIM WITH FAITH HILL
176	RESPECT	FRANKLIN, ARETHA
177	TIK TOK	KE\$HA
178	SCREAM & SHOUT	WILL.I.AM FEAT. BRITNEY SPEARS

RANK	SONG	ARTIST
179	LIKE A PRAYER	MADONNA
180	MY WISH	RASCAL FLATTS
181	ALL SUMMER LONG	KID ROCK
182	THEN	PAISLEY, BRAD
183	MY BEST FRIEND	MCGRAW, TIM
184	RUNAROUND SUE	DION
185	GREASE MEGAMIX	TRAVOLTA, JOHN & OLIVIA NEWTON-JOHN
186	I WANT YOU TO WANT ME	CHEAP TRICK
187	LET'S GET IT ON	GAYE, MARVIN
188	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ
189	(EVERYTHING I DO) I DO IT FOR YOU	ADAMS, BRYAN
190	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
191	WHEN A MAN LOVES A WOMAN	SLEDGE, PERCY
192	RIGHT ROUND	FLO RIDA FEAT. KEISHA
193	YOU AND ME	LIFEHOUSE
194	RING OF FIRE	CASH, JOHNNY
195	AIN'T TOO PROUD TO BEG	TEMPTATIONS
196	BOOM BOOM POW	BLACK EYED PEAS
197	WALK THIS WAY	AEROSMITH
198	GET THE PARTY STARTED	PINK
199	RED SOLO CUP	KEITH, TOBY
200	WHITE WEDDING	IDOL, BILLY

DJ INTELLIGENCE® TOP 50 "DO NOT PLAY" SONGS

1	CHICKEN DANCE	SORTA CRACKERS BAND
2	MACARENA	LOS DEL RIO
3	GANGNAM STYLE	PSY
4	CHA CHA SLIDE	DJ CASPER
5	Y.M.C.A.	VILLAGE PEOPLE
6	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
7	COTTON EYE JOE	REDNEX
8	CUPID SHUFFLE	CUPID
9	LOVE SHACK	B-52'S
10	WE ARE FAMILY	SISTER SLEDGE
11	CELEBRATION	KOOL & THE GANG
12	BABY GOT BACK	SIR MIX-A-LOT
13	HAPPY	WILLIAMS, PHARRELL
14	CALL ME MAYBE	JEPSEN, CARLY RAE
15	I GOTTA FEELING	BLACK EYED PEAS
16	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
17	SEXY AND I KNOW IT	LMFAO
18	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
19	WOBBLE	V.I.C.
20	DON'T STOP BELIEVIN'	JOURNEY
21	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.
22	HOKEY POKEY	ANTHONY, RAY
23	PARTY IN THE U.S.A.	CYRUS, MILEY
24	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
25	DANCING QUEEN	ABBA

26	ICE ICE BABY	VANILLA ICE
27	BRICK HOUSE	COMMODORES
28	RED SOLO CUP	KEITH, TOBY
29	SHOTS	LMFAO FEAT. LIL JON
30	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ
31	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
32	POUR SOME SUGAR ON ME	DEF LEPPARD
33	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
34	LIVIN' ON A PRAYER	BON JOVI
35	HOT IN HERRE	NELLY
36	SWEET CAROLINE	DIAMOND, NEIL
37	PLAY THAT FUNKY MUSIC	WILD CHERRY
38	FRIENDS IN LOW PLACES	BROOKS, GARTH
39	STAYIN' ALIVE	BEE GEES
40	SWEET HOME ALABAMA	LYNYRD SKYNYRD
41	THE HUMPTY DANCE	DIGITAL UNDERGROUND
42	I DON'T WANT TO MISS A THING	AEROSMITH
43	SHOUT	ISLEY BROTHERS
44	GREASE MEGAMIX	TRAVOLTA, JOHN & OLIVIA NEWTON-JOHN
45	YOU SHOOK ME ALL NIGHT LONG	AC/DC
46	JUMP AROUND	HOUSE OF PAIN
47	RAISE YOUR GLASS	PINK
48	GOLD DIGGER	WEST, KANYE FEAT. JAMIE FOXX
49	TIMBER	PITBULL FEAT. KE\$HA
50	WE CAN'T STOP	CYRUS, MILEY

DJ INTELLIGENCE® TOP 50 SONGS OF THE 2010s

1	HAPPY	WILLIAMS, PHARRELL
2	TIMBER	PITBULL FEAT. KE\$HA
3	MARRY YOU	MARS, BRUNO
4	ALL OF ME	LEGEND, JOHN
5	SEXY AND I KNOW IT	LMFAO
6	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
7	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON
8	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
9	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA
10	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE
11	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT AND GOON ROCK
12	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.
13	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
14	RAISE YOUR GLASS	PINK
15	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ
16	CALL ME MAYBE	JEPSEN, CARLY RAE
17	GANGNAM STYLE	PSY
18	HO HEY	LUMINEERS
19	SHAKE IT OFF	SWIFT, TAYLOR
20	TREASURE	MARS, BRUNO
21	MARRY ME	TRAIN
22	SHOTS	LMFAO FEAT. LIL JON
23	A THOUSAND YEARS	PERRI, CHRISTINA

RANK	SONG	ARTIST
24	GOD GAVE ME YOU	SHELTON, BLAKE
25	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
26	JUST THE WAY YOU ARE	MARS, BRUNO
27	WAKE ME UP!	AVICII
28	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER
29	CRUISE	FLORIDA-GEORGIA LINE FEAT. NELLY
30	DYNAMITE	CRUZ, TAO
31	WAGON WHEEL	OLD CROW MEDICINE SHOW
32	FIREWORK	PERRY, KATY
33	BEST DAY OF MY LIFE	AMERICAN AUTHORS
34	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
35	FEEL SO CLOSE	HARRIS, CALVIN
36	SUIT & TIE	TIMBERLAKE, JUSTIN FEAT. JAY-Z
37	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON
38	ALL ABOUT THAT BASS	TRAINOR, MEGHAN
39	LOCKED OUT OF HEAVEN	MARS, BRUNO
40	I WON'T GIVE UP	MRAZ, JASON
41	I WILL WAIT	MUMFORD & SONS
42	GOOD FEELING	FLO RIDA
43	SUMMER	HARRIS, CALVIN
44	I LOVE IT	ICONA POP FEAT. CHARLI XCX
45	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
46	WILD ONES	FLO RIDA FEAT. SIA
47	ROAR	PERRY, KATY
48	OMG	USHER FEAT. WILL.I.AM
49	WANTED	HAYES, HUNTER
50	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA

DJ INTELLIGENCE® TOP 40 SONGS OF THE 2000s

1	CUPID SHUFFLE	CUPID
2	I GOTTA FEELING	BLACK EYED PEAS
3	WOBBLE	V.I.C.
4	CHA CHA SLIDE	DJ CASPER
5	YEAH	USHER FEAT. LUDACRIS & LIL' JON
6	HEY YA!	OUTKAST
7	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
8	SEXYBACK	TIMBERLAKE, JUSTIN
9	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
10	CHICKEN FRIED	BROWN BAND, ZAC
11	PARTY IN THE U.S.A.	CYRUS, MILEY
12	LOW	FLO RIDA FEAT. T-PAIN
13	HOT IN HERRE	NELLY
14	I'M YOURS	MRAZ, JASON
15	FOREVER	BROWN, CHRIS
16	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
17	EVERYTHING	BUBLE, MICHAEL
18	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
19	DON'T STOP THE MUSIC	RIHANNA
20	BLESS THE BROKEN ROAD	RASCAL FLATTS

21	BETTER TOGETHER	JOHNSON, JACK
22	YOU ARE THE BEST THING	LAMONTAGNE, RAY
23	LET'S GET IT STARTED	BLACK EYED PEAS
24	LUCKY	MRAZ, JASON & COLBIE CAILLAT
25	IN DA CLUB	50 CENT
26	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
27	COME AWAY WITH ME	JONES, NORAH
28	ONE MORE TIME	DAFT PUNK
29	GOLD DIGGER	WEST, KANYE FEAT. JAMIE FOXX
30	SHE'S EVERYTHING	PAISLEY, BRAD
31	MAKE YOU FEEL MY LOVE	ADELE
32	POKER FACE	LADY GAGA
33	THEN	PAISLEY, BRAD
34	RIGHT ROUND	FLO RIDA FEAT. KEISHA
35	TIK TOK	KESHA
36	MY WISH	RASCAL FLATTS
37	BOOM BOOM POW	BLACK EYED PEAS
38	YOU AND ME	LIFEHOUSE
39	ALL SUMMER LONG	KID ROCK
40	BYE BYE BYE	'N SYNC

DJ INTELLIGENCE® TOP 40 SONGS OF THE 1990s

1	FRIENDS IN LOW PLACES	BROOKS, GARTH
2	BABY GOT BACK	SIR MIX-A-LOT
3	THIS IS HOW WE DO IT	JORDAN, MONTELL
4	ICE ICE BABY	VANILLA ICE
5	JUMP AROUND	HOUSE OF PAIN
6	COTTON EYE JOE	REDNEX
7	I DON'T WANT TO MISS A THING	AEROSMITH
8	WANNABE	SPICE GIRLS
9	U CAN'T TOUCH THIS	HAMMER, M.C.
10	AMAZED	LONESTAR
11	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
12	GETTIN' JIGGY WIT IT	SMITH, WILL
13	MACARENA	LOS DEL RIO
14	ALL MY LIFE	K-CI & JOJO
15	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS
16	IT'S YOUR LOVE	MCGRAW, TIM WITH FAITH HILL
17	MY BEST FRIEND	MCGRAW, TIM
18	(EVERYTHING I DO) I DO IT FOR YOU	ADAMS, BRYAN
19	POISON	BELL BIV DEVOE
20	NO DIGGITY	BLACKSTREET FEAT. DR. DRE
21	I'M GONNA BE (500 MILES)	PROCLAIMERS
22	THE HUMPTY DANCE	DIGITAL UNDERGROUND
23	SUAVEMENTE	CRESPO, ELVIS
24	JUMP ON IT	SIR MIX-A-LOT
25	HYPNOTIZE	NOTORIOUS B.I.G.
26	MAMBO NO. 5 (A LITTLE BIT OF...)	BEGA, LOU
27	CALIFORNIA LOVE	2PAC FEAT. DR. DRE AND ROGER TROUTMAN
28	TOOTSEE ROLL	69 BOYZ

RANK	SONG	ARTIST
29	I CROSS MY HEART	STRAIT, GEORGE
30	WHAT IS LOVE	HADDAWAY
31	I WANT IT THAT WAY	BACKSTREET BOYS
32	I'LL BE	MCCAIN, EDWIN
33	WONDERWALL	OASIS
34	DECEMBER 1963 (OH, WHAT A NIGHT)	FOUR SEASONS
35	LET ME CLEAR MY THROAT	DJ KOOL
36	AMERICAN GIRL	PETTY, TOM & THE HEARTBREAKERS
37	SHOOP	SALT-N-PEPA
38	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH FEAT. LOLETTA HOLLOWAY
39	RETURN OF THE MACK	MORRISON, MARK
40	WHEN YOU SAY NOTHING AT ALL	KRAUSS, ALISON

DJ INTELLIGENCE® TOP 40 SONGS OF THE 1980s

1	DON'T STOP BELIEVIN'	JOURNEY
2	LIVIN' ON A PRAYER	BON JOVI
3	YOU SHOOK ME ALL NIGHT LONG	AC/DC
4	LOVE SHACK	B-52'S
5	BILLIE JEAN	JACKSON, MICHAEL
6	I WANNA DANCE WITH SOMEBODY	HOUSTON, WHITNEY
7	POUR SOME SUGAR ON ME	DEF LEPPARD
8	FOOTLOOSE	LOGGINS, KENNY
9	P.Y.T. (PRETTY YOUNG THING)	JACKSON, MICHAEL
10	CELEBRATION	KOOL & THE GANG
11	THRILLER	JACKSON, MICHAEL
12	ELECTRIC BOOGIE (ELECTRIC SLIDE)	GRIFFITHS, MARCIA
13	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL
14	SUMMER OF '69	ADAMS, BRYAN
15	PUSH IT	SALT-N-PEPA
16	GIRLS JUST WANT TO HAVE FUN	LAUPER, CYNDI
17	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
18	JESSIE'S GIRL	SPRINGFIELD, RICK
19	BEAT IT	JACKSON, MICHAEL
20	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES
21	CRAZY LITTLE THING CALLED LOVE	QUEEN
22	BUST A MOVE	YOUNG M.C.
23	FAITHFULLY	JOURNEY
24	SWEET CHILD O' MINE	GUNS N' ROSES
25	WHAT I LIKE ABOUT YOU	ROMANTICS
26	KISS	PRINCE
27	TAKE ON ME	A-HA
28	RED RED WINE	UB40
29	WHITE WEDDING	IDOL, BILLY
30	LIKE A PRAYER	MADONNA
31	YOU MAKE MY DREAMS COME TRUE	HALL, DARYL & JOHN OATES
32	TAKE ME HOME TONIGHT	MONEY, EDDIE
33	ANOTHER ONE BITES THE DUST	QUEEN
34	ROCK WITH YOU	JACKSON, MICHAEL

35	IT TAKES TWO	BASE, ROB & D.J. E-Z ROCK
36	YOUR LOVE	OUTFIELD
37	ALL NIGHT LONG (ALL NIGHT)	RICHIE, LIONEL
38	COPPERHEAD ROAD	EARLE, STEVE
39	MONY MONY	IDOL, BILLY
40	SMOOTH CRIMINAL	JACKSON, MICHAEL

DJ INTELLIGENCE® TOP 40 SONGS OF THE 1970s

1	SWEET HOME ALABAMA	LYNYRD SKYNYRD
2	WONDERFUL TONIGHT	CLAPTON, ERIC
3	WE ARE FAMILY	SISTER SLEDGE
4	OLD TIME ROCK & ROLL	SEGER, BOB & THE SILVER BULLET BAND
5	DON'T STOP 'TIL YOU GET ENOUGH	JACKSON, MICHAEL
6	SEPTEMBER	EARTH, WIND & FIRE
7	PLAY THAT FUNKY MUSIC	WILD CHERRY
8	DANCING QUEEN	ABBA
9	BRICK HOUSE	COMMODORES
10	Y.M.C.A.	VILLAGE PEOPLE
11	STAYIN' ALIVE	BEE GEES
12	LET'S STAY TOGETHER	GREEN, AL
13	BOHEMIAN RHAPSODY	QUEEN
14	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
15	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
16	ABC	JACKSON 5
17	LET'S GET IT ON	GAYE, MARVIN
18	GREASE MEGAMIX	TRAVOLTA, JOHN & OLIVIA NEWTON-JOHN
19	SIGNED, SEALED, DELIVERED I'M YOURS	WONDER, STEVIE
20	I WANT YOU TO WANT ME	CHEAP TRICK
21	WALK THIS WAY	AEROSMITH
22	PIANO MAN	JOEL, BILLY
23	I WANT YOU BACK	JACKSON 5
24	SHOUT	DAY, OTIS
25	SUPERSTITION	WONDER, STEVIE
26	ISN'T SHE LOVELY	WONDER, STEVIE
27	BENNIE AND THE JETS	JOHN, ELTON
28	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
29	BOOGIE SHOES	KC & THE SUNSHINE BAND
30	FAT BOTTOMED GIRLS	QUEEN
31	YOUR SONG	JOHN, ELTON
32	HOTEL CALIFORNIA	EAGLES
33	INTO THE MYSTIC	MORRISON, VAN
34	YOU'RE MY BEST FRIEND	QUEEN
35	IS THIS LOVE?	MARLEY, BOB & THE WAILERS
36	MARGARITAVILLE	BUFFETT, JIMMY
37	MOONDANCE	MORRISON, VAN
38	TINY DANCER	JOHN, ELTON
39	I WILL SURVIVE	GAYNOR, GLORIA
40	CAN'T GET ENOUGH OF YOUR LOVE, BABE	WHITE, BARRY

RANK	SONG	ARTIST
------	------	--------

DJ INTELLIGENCE® TOP 40 SONGS OF THE 1960s

1	SWEET CAROLINE	DIAMOND, NEIL
2	BROWN EYED GIRL	MORRISON, VAN
3	TWIST AND SHOUT	BEATLES
4	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
5	MY GIRL	TEMPTATIONS
6	AT LAST	JAMES, ETTA
7	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
8	BUILD ME UP BUTTERCUP	FOUNDATIONS
9	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
10	UNCHAINED MELODY	RIGHTEOUS BROTHERS
11	THE TWIST	CHECKER, CHUBBY
12	FLY ME TO THE MOON	SINATRA, FRANK
13	STAND BY ME	KING, BEN E.
14	ALL YOU NEED IS LOVE	BEATLES
15	RESPECT	FRANKLIN, ARETHA
16	WHEN A MAN LOVES A WOMAN	SLEDGE, PERCY
17	RING OF FIRE	CASH, JOHNNY
18	RUNAROUND SUE	DION
19	AIN'T TOO PROUD TO BEG	TEMPTATIONS
20	AIN'T NO MOUNTAIN HIGH ENOUGH	GAYE, MARVIN & TAMMI TERRELL
21	L-O-V-E	COLE, NAT KING
22	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
23	DO YOU LOVE ME	CONTOURS
24	CAN'T TAKE MY EYES OFF YOU	VALLI, FRANKIE
25	LET'S TWIST AGAIN	CHECKER, CHUBBY
26	IN MY LIFE	BEATLES
27	SUGAR, SUGAR	ARCHIES
28	(SITTIN' ON) THE DOCK OF THE BAY	REDDING, OTIS
29	OH, PRETTY WOMAN	ORBISON, ROY
30	I SAW HER STANDING THERE	BEATLES
31	I WANT TO HOLD YOUR HAND	BEATLES
32	GOD ONLY KNOWS	BEACH BOYS
33	HERE COMES THE SUN	BEATLES
34	YOU CAN'T HURRY LOVE	ROSS, DIANA & THE SUPREMES
35	(I CAN'T GET NO) SATISFACTION	ROLLING STONES
36	WOULDN'T IT BE NICE	BEACH BOYS
37	FOR ONCE IN MY LIFE	WONDER, STEVIE
38	I GOT YOU (I FEEL GOOD)	BROWN, JAMES & THE FAMOUS FLAMES
39	MUSTANG SALLY	PICKETT, WILSON
40	HOW SWEET IT IS (TO BE LOVED BY YOU)	GAYE, MARVIN

DJ INTELLIGENCE® TOP 40 SONGS OF THE 1950s

1	SHOUT	ISLEY BROTHERS
2	COME FLY WITH ME	SINATRA, FRANK
3	THAT'S AMORE	MARTIN, DEAN
4	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE

5	JAILHOUSE ROCK	PRESLEY, ELVIS
6	I WALK THE LINE	CASH, JOHNNY
7	JOHNNY B. GOODE	BERRY, CHUCK
8	ALL SHOOK UP	PRESLEY, ELVIS
9	HOUND DOG	PRESLEY, ELVIS
10	GREAT BALLS OF FIRE	LEWIS, JERRY LEE
11	LOVE ME TENDER	PRESLEY, ELVIS
12	THIS MAGIC MOMENT	DRIFTERS
13	(WE'RE GONNA) ROCK AROUND THE CLOCK	HALEY, BILL & HIS COMETS
14	LOVE AND MARRIAGE	SINATRA, FRANK
15	LA BAMBA	VALENS, RITCHIE
16	YOU SEND ME	COOKE, SAM
17	MACK THE KNIFE	DARIN, BOBBY
18	BLUE SUEDE SHOES	PRESLEY, ELVIS
19	SWAY	MARTIN, DEAN
20	VOLARE	MARTIN, DEAN
21	TEQUILA	CHAMPS
22	I ONLY HAVE EYES FOR YOU	FLAMINGOS
23	WHEN I FALL IN LOVE	COLE, NAT KING
24	ROCKIN' ROBIN	DAY, BOBBY
25	WAKE UP LITTLE SUSIE	EVERLY BROTHERS
26	ONLY YOU (AND YOU ALONE)	PLATTERS
27	EARTH ANGEL (WILL YOU BE MINE)	PENGUINS
28	DREAM LOVER	DARIN, BOBBY
29	GOOD GOLLY, MISS MOLLY	LITTLE RICHARD
30	LITTLE BITTY PRETTY ONE	HARRIS, THURSTON
31	WHAT'D I SAY (PART 1)	CHARLES, RAY
32	TUTTI-FRUTTI	LITTLE RICHARD
33	SHAKE, RATTLE AND ROLL	HALEY, BILL & HIS COMETS
34	ALL THE WAY	SINATRA, FRANK
35	CHANTILLY LACE	BIG BOPPER
36	WALKIN' AFTER MIDNIGHT	CLINE, PATSY
37	THE BANANA BOAT SONG (DAY-O)	BELAFONTE, HARRY
38	ALL I HAVE TO DO IS DREAM	EVERLY BROTHERS
39	CHANCES ARE	MATHIS, JOHNNY
40	DON'T BE CRUEL	PRESLEY, ELVIS

DJ INTELLIGENCE® TOP 50 BRIDE & GROOM 1ST DANCES

1	ALL OF ME	LEGEND, JOHN
2	THINKING OUT LOUD	SHEERAN, ED
3	A THOUSAND YEARS	PERRI, CHRISTINA
4	I WON'T GIVE UP	MRAZ, JASON
5	I DON'T DANCE	BRICE, LEE
6	THEN	PAISLEY, BRAD
7	YOU ARE THE BEST THING	LAMONTAGNE, RAY
8	AT LAST	JAMES, ETTA
9	AMAZED	LONESTAR
10	BLESS THE BROKEN ROAD	RASCAL FLATTS
11	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS

RANK	SONG	ARTIST
12	MAKE YOU FEEL MY LOVE	ADELE
13	MY BEST FRIEND	MCGRAW, TIM
14	WANTED	HAYES, HUNTER
15	WHO I AM WITH YOU	YOUNG, CHRIS
16	EVERYTHING	BUBLE, MICHAEL
17	HEY PRETTY GIRL	MOORE, KIP
18	GOD GAVE ME YOU	SHELTON, BLAKE
19	LUCKY	MRAZ, JASON & COLBIE CAILLAT
20	HOW LONG WILL I LOVE YOU	GOULDING, ELLIE
21	I CROSS MY HEART	STRAIT, GEORGE
22	BETTER TOGETHER	JOHNSON, JACK
23	I DON'T WANT TO MISS A THING	AEROSMITH
24	IT'S YOUR LOVE	MCGRAW, TIM WITH FAITH HILL
25	I GOTTA FEELING	BLACK EYED PEAS
26	WONDERFUL TONIGHT	CLAPTON, ERIC
27	CLOSE YOUR EYES	BUBLE, MICHAEL
28	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
29	MARRY ME	TRAIN
30	STAND BY ME	KING, BEN E.
31	THE LUCKIEST	FOLDS, BEN
32	GIVE IT ALL WE GOT	STRAIT, GEORGE
33	WHATEVER IT IS	BROWN BAND, ZAC
34	MEAN TO ME	ELDREDGE, BRETT
35	FIRST DAY OF MY LIFE	BRIGHT EYES
36	ME AND YOU	CHESNEY, KENNY
37	CRAZY GIRL	ELI YOUNG BAND
38	HO HEY	LUMINEERS
39	INTO THE MYSTIC	MORRISON, VAN
40	MAKING MEMORIES OF US	URBAN, KEITH
41	UNCHAINED MELODY	RIGHTEOUS BROTHERS
42	HAPPY	WILLIAMS, PHARRELL
43	HOLD ON	BUBLE, MICHAEL
44	LET'S STAY TOGETHER	GREEN, AL
45	YOU AND ME	MATTHEWS BAND, DAVE
46	CRAZY LOVE	MORRISON, VAN
47	SHE'S EVERYTHING	PAISLEY, BRAD
48	I CHOOSE YOU	BAREILLES, SARA
49	THE WAY I AM	MICHAELSON, INGRID
50	THE BOOK OF LOVE	GABRIEL, PETER

DJ INTELLIGENCE® TOP 50 BRIDE & FATHER DANCES

1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	MCGRAW, TIM
3	BUTTERFLY KISSES	CARLISLE, BOB
4	MY GIRL	TEMPTATIONS
5	MY WISH	RASCAL FLATTS
6	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
7	CINDERELLA	CHAPMAN, STEVEN CURTIS
8	WALK WITH YOU	MCCAIN, EDWIN

9	ISN'T SHE LOVELY	WONDER, STEVIE
10	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
11	IN MY LIFE	BEATLES
12	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE
13	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
14	BECAUSE YOU LOVED ME	DION, CELINE
15	LANDSLIDE	FLEETWOOD MAC
16	FATHER AND DAUGHTER	SIMON, PAUL
17	WILDFLOWERS	PETTY, TOM
18	IT WON'T BE LIKE THIS FOR LONG	RUCKER, DARIUS
19	JUST FISHIN'	ADKINS, TRACE
20	DAUGHTERS	MAYER, JOHN
21	STEALING CINDERELLA	WICKS, CHUCK
22	BROWN EYED GIRL	MORRISON, VAN
23	I HOPE YOU DANCE	WOMACK, LEE ANN
24	WONDERFUL TONIGHT	CLAPTON, ERIC
25	STAND BY ME	KING, BEN E.
26	DAUGHTER	WAINWRIGHT III, LOUDON
27	GOD ONLY KNOWS	BEACH BOYS
28	YOU'LL BE IN MY HEART	COLLINS, PHIL
29	FOREVER YOUNG	STEWART, ROD
30	YOU ARE SO BEAUTIFUL	COCKER, JOE
31	I'LL ALWAYS BE YOUR BABY	GRANT, NATALIE
32	LULLABYE (GOODNIGHT, MY ANGEL)	JOEL, BILLY
33	OLD TIME ROCK & ROLL	SEGER, BOB & THE SILVER BULLET BAND
34	THERE YOU'LL BE	HILL, FAITH
35	DADDY'S LITTLE GIRL	MARTINO, AL
36	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
37	YOU RAISE ME UP	GROBAN, JOSH
38	THE WAY YOU LOOK TONIGHT	TYRELL, STEVE
39	YOU ARE THE SUNSHINE OF MY LIFE	WONDER, STEVIE
40	WIND BENEATH MY WINGS	MIDLER, BETTE
41	DANCE WITH MY FATHER	VANDROSS, LUTHER
42	SWEET CHILD O' MINE	GUNS N' ROSES
43	HE DIDN'T HAVE TO BE	PAISLEY, BRAD
44	HAVE I TOLD YOU LATELY	STEWART, ROD
45	MAKE YOU FEEL MY LOVE	ADELE
46	DADDY'S HANDS	DUNN, HOLLY
47	JUST THE WAY YOU ARE	JOEL, BILLY
48	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
49	THEN THEY DO	ADKINS, TRACE
50	THERE GOES MY LIFE	CHESNEY, KENNY

DJ INTELLIGENCE® TOP 50 GROOM & MOTHER DANCES

1	MY WISH	RASCAL FLATTS
2	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
3	A SONG FOR MAMA	BOYZ II MEN
4	SIMPLE MAN	LYNYRD SKYNYRD
5	IN MY LIFE	BEATLES
6	I HOPE YOU DANCE	WOMACK, LEE ANN

RANK	SONG	ARTIST
7	BECAUSE YOU LOVED ME	DION, CELINE
8	YOU'LL BE IN MY HEART	COLLINS, PHIL
9	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
10	STAND BY ME	KING, BEN E.
11	DAYS LIKE THIS	MORRISON, VAN
12	HAVE I TOLD YOU LATELY	STEWART, ROD
13	LIKE JESUS DOES	CHURCH, ERIC
14	FOREVER YOUNG	STEWART, ROD
15	YOU RAISE ME UP	GROBAN, JOSH
16	DON'T BLINK	CHESNEY, KENNY
17	THAT'S WHAT MAMAS DO	MATTHEWS, JASON
18	NEVER ALONE	BRICKMAN, JIM FEAT. LADY ANTEBELLUM WITH HILLARY SCOTT
19	LANDSLIDE	FLEETWOOD MAC
20	YOU ARE THE SUNSHINE OF MY LIFE	WONDER, STEVIE
21	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
22	LOVES ME LIKE A ROCK	SIMON, PAUL
23	WIND BENEATH MY WINGS	MIDLER, BETTE
24	FIND YOUR WINGS	HARRIS, MARK
25	WONDERFUL TONIGHT	CLAPTON, ERIC
26	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE
27	MAMA'S SONG	UNDERWOOD, CARRIE
28	GOD ONLY KNOWS	BEACH BOYS
29	THEN THEY DO	ADKINS, TRACE
30	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
31	93 MILLION MILES	MRAZ, JASON
32	YOU'VE GOT A FRIEND	TAYLOR, JAMES
33	LET IT BE	BEATLES
34	IT'S YOUR SONG	BROOKS, GARTH
35	DO I MAKE YOU PROUD	HICKS, TAYLOR
36	THERE YOU'LL BE	HILL, FAITH
37	WILDFLOWERS	PETTY, TOM
38	THROUGH THE YEARS	ROGERS, KENNY
39	JUST THE WAY YOU ARE	JOEL, BILLY
40	HAPPY	WILLIAMS, PHARRELL
41	THE WONDER OF YOU	PRESLEY, ELVIS
42	YOUR SONG	JOHN, ELTON
43	GODSPEED (SWEET DREAMS)	DIXIE CHICKS
44	AIN'T NO MOUNTAIN HIGH ENOUGH	GAYE, MARVIN & TAMMI TERRELL
45	BLESSED	JOHN, ELTON
46	I CROSS MY HEART	STRAIT, GEORGE
47	TEACH YOUR CHILDREN	CROSBY, STILLS, NASH & YOUNG
48	YOU'VE GOT A FRIEND IN ME	LOVETT, LYLE AND RANDY NEWMAN
49	GOD GAVE ME YOU	SHELTON, BLAKE
50	THE DANCE	BROOKS, GARTH

DJ INTELLIGENCE® TOP 50 BRIDAL PARTY INTRO SONGS

1	HAPPY	WILLIAMS, PHARRELL
2	I GOTTA FEELING	BLACK EYED PEAS
3	MARRY YOU	MARS, BRUNO

4	BEST DAY OF MY LIFE	AMERICAN AUTHORS
5	BRING 'EM OUT	T.I. FEAT. JAY-Z
6	FOREVER	BROWN, CHRIS
7	THUNDERSTRUCK	AC/DC
8	LET'S GET IT STARTED	BLACK EYED PEAS
9	YOU MAKE MY DREAMS COME TRUE	HALL, DARYL & JOHN OATES
10	SEXY AND I KNOW IT	LMFAO
11	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT AND GOON ROCK
12	FEEL SO CLOSE	HARRIS, CALVIN
13	SIGNED, SEALED, DELIVERED I'M YOURS	WONDER, STEVIE
14	CELEBRATION	KOOL & THE GANG
15	TURN DOWN FOR WHAT	DJ SNAKE FEAT. LIL JON
16	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
17	I BELIEVE IN A THING CALLED LOVE	DARKNESS
18	ON TOP OF THE WORLD	IMAGINE DRAGONS
19	I'M SHIPPING UP TO BOSTON	DROPKICK MURPHYS FEAT. THE MIGHTY MIGHTY BOSSTONES
20	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
21	LEVELS	AVICII
22	CRAZY IN LOVE	BEYONCE FEAT. JAY-Z
23	SAFE AND SOUND	CAPITAL CITIES
24	WE ARE FAMILY	SISTER SLEDGE
25	SEXYBACK	TIMBERLAKE, JUSTIN
26	WELCOME TO THE JUNGLE	GUNS N' ROSES
27	EYE OF THE TIGER	SURVIVOR
28	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL

Online Event Booking, Planning and Management Tools for DJs



Start Your FREE Trial Today!
www.djintelligence.com/mb

**Trusted Solution
For More Than
15,000 Professionals
Worldwide**

DJ INTELLIGENCE®

RANK	SONG	ARTIST
29	GET THE PARTY STARTED	PINK
30	RAISE YOUR GLASS	PINK
31	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
32	FEEL THIS MOMENT	PITBULL FEAT. CHRISTINA AGUILERA
33	SIRIUS	PARSONS PROJECT, ALAN
34	WALK THIS WAY	AEROSMITH
35	YOU'RE MY BEST FRIEND	QUEEN
36	BEAUTIFUL DAY	U2
37	CHELSEA DAGGER	FRATELLIS
38	WALKING ON SUNSHINE	KATRINA AND THE WAVES
39	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON
40	SUIT & TIE	TIMBERLAKE, JUSTIN FEAT. JAY-Z
41	ALL YOU NEED IS LOVE	BEATLES
42	DYNAMITE	CRUZ, TAO
43	THE FINAL COUNTDOWN	EUROPE
44	YOU ARE THE BEST THING	LAMONTAGNE, RAY
45	HO HEY	LUMINEERS
46	SHARP DRESSED MAN	ZZ TOP
47	GOOD FEELING	FLO RIDA
48	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
49	SEPTEMBER	EARTH, WIND & FIRE
50	THIS IS HOW WE ROLL	FLORIDA-GEORGIA LINE FEAT. LUKE BRYAN

DJ INTELLIGENCE® TOP 50 BRIDAL PARTY DANCES

1	WOBBLE	V.I.C.
2	CUPID SHUFFLE	CUPID
3	I GOTTA FEELING	BLACK EYED PEAS
4	HAPPY	WILLIAMS, PHARRELL
5	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
6	CELEBRATION	KOOL & THE GANG
7	DANCE WITH ME TONIGHT	MURS, OLLY
8	RAISE YOUR GLASS	PINK
9	UPTOWN FUNK	RONSON, MARK FEAT. BRUNO MARS
10	THINKING OUT LOUD	SHEERAN, ED
11	HARLEM SHAKE	BAAUER
12	FRIENDS IN LOW PLACES	BROOKS, GARTH
13	THIS IS HOW WE DO IT	JORDAN, MONTELL
14	TIMBER	PITBULL FEAT. KESHA
15	MY WISH	RASCAL FLATTS
16	WE ARE FAMILY	SISTER SLEDGE
17	MAKE YOU FEEL MY LOVE	ADELE
18	BEST DAY OF MY LIFE	AMERICAN AUTHORS
19	TWIST AND SHOUT	BEATLES
20	I DON'T DANCE	BRICE, LEE
21	FOREVER	BROWN, CHRIS
22	WONDERFUL TONIGHT	CLAPTON, ERIC
23	COPPERHEAD ROAD	EARLE, STEVE
24	AT LAST	ETTA JAMES

25	WANTED	HAYES, HUNTER
26	JUMP AROUND	HOUSE OF PAIN
27	WANNA BE STARTIN' SOMETHIN'	JACKSON, MICHAEL
28	AT LAST	JAMES, ETTA
29	STAND BY ME	KING, BEN E.
30	SEXY AND I KNOW IT	LMFAO
31	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT AND GOON ROCK
32	MARRY YOU	MARS, BRUNO
33	MY BEST FRIEND	MCGRAW, TIM
34	I WON'T GIVE UP	MRAZ, JASON
35	A THOUSAND YEARS	PERRI, CHRISTINA
36	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
37	GOD GAVE ME YOU	SHELTON, BLAKE
38	WANNABE	SPICE GIRLS
39	YOU'VE GOT A FRIEND	TAYLOR, JAMES
40	YEAH	USHER FEAT. LUDACRIS & LIL' JON
41	THIS I PROMISE YOU	'N SYNC
42	TOOTSEE ROLL	69 BOYZ
43	SWING	ADKINS, TRACE
44	I DON'T WANT TO MISS A THING	AEROSMITH
45	IF I LOSE MYSELF	ALESSO VS. ONEREPUBLIC
46	I SWEAR	ALL-4-ONE
47	LOVE IS THE ANSWER	ALOE BLACC
48	LEVELS	AVICII
49	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
50	WHEN I SEE YOU SMILE	BAD ENGLISH

DJ INTELLIGENCE® TOP 50 BOUQUET TOSS SONGS

1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
2	GIRLS JUST WANT TO HAVE FUN	LAUPER, CYNDI
3	WHERE THEM GIRLS AT	GUETTA, DAVID FEAT. FLO RIDA & NICKI MINAJ
4	HIT ME WITH YOUR BEST SHOT	BENATAR, PAT
5	WANNABE	SPICE GIRLS
6	RUN THE WORLD (GIRLS)	BEYONCE
7	IT'S RAINING MEN	WEATHER GIRLS
8	MAN! I FEEL LIKE A WOMAN!	TWAIN, SHANIA
9	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE
10	MOVE B***H	LUDACRIS FEAT. MYSTIKAL
11	LITTLE WHITE CHURCH	LITTLE BIG TOWN
12	MILKSHAKE	KELIS
13	ONE WAY OR ANOTHER	BLONDIE
14	HAVEN'T MET YOU YET	BUBLE, MICHAEL
15	LADIES NIGHT	KOOL & THE GANG
16	ANOTHER ONE BITES THE DUST	QUEEN
17	MANEATER	FURTADO, NELLY
18	GIRLS, GIRLS, GIRLS	MOTLEY CRUE
19	EYE OF THE TIGER	SURVIVOR
20	GIRLS	BEASTIE BOYS
21	LADY MARMALADE	AGUILERA, LIL' KIM, MYA & PINK, CHRISTINA

RANK	SONG	ARTIST
22	MARRY YOU	MARS, BRUNO
23	YOU CAN'T HURRY LOVE	ROSS, DIANA & THE SUPREMES
24	P.Y.T. (PRETTY YOUNG THING)	JACKSON, MICHAEL
25	WISHIN' AND HOPIN'	SPRINGFIELD, DUSTY
26	CHAPEL OF LOVE	DIXIE CUPS
27	COME & GET IT	GOMEZ, SELENA
28	GOLD DIGGER	WEST, KANYE FEAT. JAMIE FOXX
29	FANCY	AZALEA, IGGY FEAT. CHARLI XCX
30	AMERICAN WOMAN	KRAVITZ, LENNY
31	CALL ME MAYBE	JEPSEN, CARLY RAE
32	THIS ONE'S FOR THE GIRLS	MCBRIDE, MARTINA
33	JUST A GIRL	NO DOUBT
34	SHE'S A LADY	JONES, TOM
35	SOMETHIN' BAD	LAMBERT, MIRANDA & CARRIE UNDERWOOD
36	PRETTY GIRL ROCK	HILSON, KERI
37	OH, PRETTY WOMAN	ORBISON, ROY
38	CALIFORNIA GURLS	PERRY, KATY
39	WHERE MY GIRLS AT?	702
40	HEY LADIES	BEASTIE BOYS
41	INDEPENDENT WOMEN PART 1	DESTINY'S CHILD
42	HOLLABACK GIRL	STEFANI, GWEN
43	LOVE IS A BATTLEFIELD	BENATAR, PAT




44	LOVE ON TOP	BEYONCE
45	GIRLFIGHT	VALENTINE, BROOKE FEAT. BIG BOI & LIL' JON
46	POUR SOME SUGAR ON ME	DEF LEPPARD
47	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
48	GIRL ON FIRE	KEYS, ALICIA
49	WHATTA MAN	SALT-N-PEPA
50	SEXYBACK	TIMBERLAKE, JUSTIN

DJ INTELLIGENCE® TOP 50 GARTER TOSS SONGS

1	ANOTHER ONE BITES THE DUST	QUEEN
2	LET'S GET IT ON	GAYE, MARVIN
3	DANGER ZONE	LOGGINS, KENNY
4	HOT IN HERRE	NELLY
5	POUR SOME SUGAR ON ME	DEF LEPPARD
6	SHARP DRESSED MAN	ZZ TOP
7	THEME FROM MISSION: IMPOSSIBLE	CLAYTON, ADAM & LARRY MULLEN
8	CHERRY PIE	WARRANT
9	PONY	GINUWINE
10	LEGS	ZZ TOP
11	U CAN'T TOUCH THIS	HAMMER, M.C.
12	FOXLEY LADY	HENDRIX, JIMI
13	SEXY AND I KNOW IT	LMFAO

 DISCOUNT CODE

THE LARGEST SELECTION OF DJ REMIXES

-  SELECT MIX® OFFERS MORE REMIX CATEGORIES AND GENRES THAN ANYONE ELSE.
-  FROM THE 70S THROUGH TODAY, WE'VE GOT YOU COVERED.
-  COUNTRY, FREESTYLE, TOP 40, POP, ROCK, CLASSIC HIP HOP & MORE.

www.SelectMix.com

REMIXES
DONE RIGHT.
SELECT MIX®
DIGITAL

RANK	SONG	ARTIST
14	EYE OF THE TIGER	SURVIVOR
15	SEXYBACK	TIMBERLAKE, JUSTIN
16	WHATTA MAN	SALT-N-PEPA
17	OH YEAH	YELLO
18	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
19	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
20	REAL GOOD MAN	MCGRAW, TIM
21	THE MAN	ALOE BLACC
22	BIG PIMPIN'	JAY-Z FEAT. UGK
23	I'M TOO SEXY	RIGHT SAID FRED
24	YOU SEXY THING	HOT CHOCOLATE
25	SUIT & TIE	TIMBERLAKE, JUSTIN FEAT. JAY-Z
26	YOU SHOOK ME ALL NIGHT LONG	AC/DC
27	THE PINK PANTHER THEME	MANCINI, HENRY
28	BAD BOYS (THEME FROM COPS)	INNER CIRCLE
29	BLURRED LINES	THICKE, ROBIN FEAT. PHARRELL & T.I.
30	WHO LET THE DOGS OUT	BAHA MEN
31	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
32	THE WAY YOU MAKE ME FEEL	JACKSON, MICHAEL
33	YOU CAN LEAVE YOUR HAT ON	COCKER, JOE
34	WILD THING	TONE LOC
35	GIRLS	BEASTIE BOYS
36	BAD TO THE BONE	THOROGOOD, GEORGE & THE DESTROYERS
37	IT'S RAINING MEN	WEATHER GIRLS
38	MILKSHAKE	KELIS
39	AMERICAN WOMAN	KRAVITZ, LENNY
40	HOT FOR TEACHER	VAN HALEN
41	COUNTRY GIRL (SHAKE IT FOR ME)	BRYAN, LUKE
42	I'M STILL A GUY	PAISLEY, BRAD
43	THE STRIPPER	ROSE, DAVID AND HIS ORCHESTRA
44	BUSINESS TIME	FLIGHT OF THE CONCHORDS
45	RIGHT ROUND	FLO RIDA FEAT. KEISHA
46	A LITTLE LESS CONVERSATION	PRESLEY, ELVIS
47	THONG SONG	SISQO
48	SHORT SKIRT / LONG JACKET	CAKE
49	COME & GET IT	GOMEZ, SELENA
50	BRICK HOUSE	COMMODORES

DJ INTELLIGENCE® TOP 50 CAKE CUTTING SONGS

1	SUGAR, SUGAR	ARCHIES
2	HOW SWEET IT IS (TO BE LOVED BY YOU)	TAYLOR, JAMES
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	HONEY BEE	SHELTON, BLAKE
5	HOW SWEET IT IS	BUBLE, MICHAEL
6	L-O-V-E	COLE, NAT KING
7	BETTER TOGETHER	JOHNSON, JACK
8	MARRY YOU	MARS, BRUNO
9	CUT THE CAKE	AVERAGE WHITE BAND

10	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
11	LUCKY	MRAZ, JASON & COLBIE CAILLAT
12	YOU'RE MY BEST FRIEND	QUEEN
13	YOU ARE THE BEST THING	LAMONTAGNE, RAY
14	LOVE YOU MADLY	CAKE
15	EVERYTHING	BUBLE, MICHAEL
16	SWEETEST THING	U2
17	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
18	I'M YOURS	MRAZ, JASON
19	HIT ME WITH YOUR BEST SHOT	BENATAR, PAT
20	LOVE AND MARRIAGE	SINATRA, FRANK
21	AT LAST	JAMES, ETTA
22	HO HEY	LUMINEERS
23	BEST DAY OF MY LIFE	AMERICAN AUTHORS
24	STUCK LIKE GLUE	SUGARLAND
25	MARRY ME	TRAIN
26	THAT'S AMORE	MARTIN, DEAN
27	I CHOOSE YOU	BAREILLES, SARA
28	WHEN I'M SIXTY-FOUR	BEATLES
29	ALL YOU NEED IS LOVE	BEATLES
30	I DO	CAILLAT, COLBIE
31	BUILD ME UP BUTTERCUP	FOUNDATIONS
32	1,2,3,4 (I LOVE YOU)	PLAIN WHITE T'S
33	ALL OF ME	LEGEND, JOHN
34	A THOUSAND YEARS	PERRI, CHRISTINA
35	LOST IN THIS MOMENT	BIG & RICH
36	MY BEST FRIEND	MCGRAW, TIM
37	HAPPY TOGETHER	TURTLES
38	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
39	JUST THE WAY YOU ARE	MARS, BRUNO
40	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
41	THE WAY I AM	MICHAELSON, INGRID
42	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
43	IS THIS LOVE?	MARLEY, BOB & THE WAILERS
44	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN
45	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
46	YOU AND ME	MATTHEWS BAND, DAVE
47	ALL MY LIFE	K-CI & JOJO
48	HOME	SHARPE, EDWARD & THE MAGNETIC ZEROS
49	ICE CREAM	MCLACHLAN, SARAH
50	I GOT YOU BABE	SONNY & CHER

DJ INTELLIGENCE® TOP 50 MONEY DANCE SONGS

1	MY WISH	RASCAL FLATTS
2	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
3	WONDERFUL TONIGHT	CLAPTON, ERIC
4	IF I HAD \$1,000,000	BARENAKED LADIES
5	ISN'T SHE LOVELY	WONDER, STEVIE
6	TAKE THE MONEY AND RUN	MILLER BAND, STEVE

RANK	SONG	ARTIST
7	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
8	WITH A LITTLE HELP FROM MY FRIENDS	BEATLES
9	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
10	MONEY	PINK FLOYD
11	GOD GAVE ME YOU	SHELTON, BLAKE
12	I HOPE YOU DANCE	WOMACK, LEE ANN
13	I DON'T WANT TO MISS A THING	AEROSMITH
14	BROWN EYED GIRL	MORRISON, VAN
15	EVERYTHING	BUBLE, MICHAEL
16	CAN YOU FEEL THE LOVE TONIGHT	JOHN, ELTON
17	BILLIONAIRE	MCCOY, TRAVIE FEAT. BRUNO MARS
18	STAND BY ME	KING, BEN E.
19	WHATEVER IT IS	BROWN BAND, ZAC
20	FAITHFULLY	JOURNEY
21	AMAZED	LONESTAR
22	ALL OF ME	LEGEND, JOHN
23	L-O-V-E	COLE, NAT KING
24	I'LL BE THERE	JACKSON 5
25	COME AWAY WITH ME	JONES, NORAH
26	BLESS THE BROKEN ROAD	RASCAL FLATTS
27	UNCHAINED MELODY	RIGHTEOUS BROTHERS
28	AT LAST	JAMES, ETTA
29	A THOUSAND YEARS	PERRI, CHRISTINA
30	MY GIRL	TEMPTATIONS
31	WANTED	HAYES, HUNTER
32	I'LL BE	MCCAIN, EDWIN
33	CAN'T HELP FALLING IN LOVE	PRESLEY, ELVIS
34	MONEY (THAT'S WHAT I WANT)	BEATLES
35	I DON'T DANCE	BRICE, LEE
36	LET'S STAY TOGETHER	GREEN, AL
37	IT'S YOUR LOVE	MCGRAW, TIM WITH FAITH HILL
38	I'M YOURS	MRAZ, JASON
39	SHE'S EVERYTHING	PAISLEY, BRAD
40	THINKING OUT LOUD	SHEERAN, ED
41	ALL YOU NEED IS LOVE	BEATLES
42	BETTER TOGETHER	JOHNSON, JACK
43	ALL MY LIFE	K-CI & JOJO
44	OVER THE RAINBOW	KAMAKAWIWO'OLE, ISRAEL 'IZ'
45	I WON'T GIVE UP	MRAZ, JASON
46	FLY ME TO THE MOON	SINATRA, FRANK
47	I DO (CHERISH YOU)	98 DEGREES
48	(EVERYTHING I DO) I DO IT FOR YOU	ADAMS, BRYAN
49	I NEED A DOLLAR	ALOE BLACC
50	UNFORGETTABLE	COLE, NATALIE WITH NAT KING COLE

DJ INTELLIGENCE® TOP 50 LAST DANCE SONGS

1	DON'T STOP BELIEVIN'	JOURNEY
2	(I'VE HAD) THE TIME OF MY LIFE	MEDLEY, BILL & JENNIFER WARNES

3	SAVE THE LAST DANCE FOR ME	BUBLE, MICHAEL
4	CLOSING TIME	SEMISONIC
5	LAST DANCE	SUMMER, DONNA
6	SWEET CAROLINE	DIAMOND, NEIL
7	TAKE ME HOME TONIGHT	MONEY, EDDIE
8	FRIENDS IN LOW PLACES	BROOKS, GARTH
9	GLAD YOU CAME	WANTED
10	PIANO MAN	JOEL, BILLY
11	ALL OF ME	LEGEND, JOHN
12	WONDERFUL TONIGHT	CLAPTON, ERIC
13	AT LAST	JAMES, ETTA
14	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
15	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
16	THE TIME (DIRTY BIT)	BLACK EYED PEAS
17	NEW YORK, NEW YORK	SINATRA, FRANK
18	BYE BYE BYE	'N SYNC
19	LIVIN' ON A PRAYER	BON JOVI
20	I DON'T WANT THIS NIGHT TO END	BRYAN, LUKE
21	WAGON WHEEL	OLD CROW MEDICINE SHOW
22	SHOUT	ISLEY BROTHERS
23	I DON'T WANT TO MISS A THING	AEROSMITH
24	WE ARE FAMILY	SISTER SLEDGE
25	COME AWAY WITH ME	JONES, NORAH
26	LET'S GET IT ON	GAYE, MARVIN
27	THINKING OUT LOUD	SHEERAN, ED
28	WHAT A WONDERFUL WORLD	ARMSTRONG, LOUIS
29	YOU SHOOK ME ALL NIGHT LONG	AC/DC
30	FOREVER	BROWN, CHRIS
31	HOME	SHARPE, EDWARD & THE MAGNETIC ZEROS
32	TODAY WAS A FAIRYTALE	SWIFT, TAYLOR
33	ONE MORE TIME	DAFT PUNK
34	THE WAY YOU LOOK TONIGHT	SINATRA, FRANK
35	XO	BEYONCE
36	THIS WILL BE (AN EVERLASTING LOVE)	COLE, NATALIE
37	A THOUSAND YEARS	PERRI, CHRISTINA
38	BOHEMIAN RHAPSODY	QUEEN
39	ALL YOU NEED IS LOVE	BEATLES
40	GET LUCKY	DAFT PUNK FEAT. PHARRELL WILLIAMS
41	YOU ARE THE BEST THING	LAMONTAGNE, RAY
42	GOODNIGHT SWEETHEART	SPANIELS
43	HAPPY	WILLIAMS, PHARRELL
44	I DON'T DANCE	BRICE, LEE
45	TIME TO SAY GOODBYE (CON TE PARTIRO)	BRIGHTMAN, SARAH & ANDREA BOCELLI
46	HO HEY	LUMINEERS
47	THEN	PAISLEY, BRAD
48	GOD GAVE ME YOU	SHELTON, BLAKE
49	BEST DAY OF MY LIFE	AMERICAN AUTHORS
50	WITH A LITTLE HELP FROM MY FRIENDS	COCKER, JOE

For the Love of Music

**DARLENE LOVE
INSPIRES WITH
HER SONGS AND
HER STORY**

By Mike Ficher



Her voice is as much a part of the fabric of pop music in the late 1950s and the early 1960s as Elvis Presley, Connie Francis, Brenda Lee, Little Richard, and Chuck Berry.

Her face and smile became staples in American homes and theaters, thanks to annual holiday appearances on David Letterman's *Late Night Show*, as Danny Glover's wife in four *Lethal Weapon* movies, and as Motormouth Mabel in *Hairspray* on Broadway.

But even more compelling than her

gospel-developed vocal aptitude, than her astounding body of recording work or than her television, stage and screen appearances is her story. Oh, what a story.

RESPECT

The Oscar-winning documentary *20 Feet from Stardom* illuminated the career and personal challenges and triumphs of Darlene Love, who, despite a lack of hits credited as a solo artist, is so highly regarded by her peers and music critics that she was inducted into the Rock & Roll Hall of Fame in 2011.

Like so many singers of the late 1950s

and early 1960s, Darlene got her start "in a small church in Los Angeles with her family of five siblings. We were in the church choir—we were in the church everything!"

Then, fortune struck. Formed at Fremont High School in Los Angeles in 1954 and discovered by singer/songwriter Richard Berry ("Louie, Louie") at a school talent show, The Dreamers featured Fanita Barrett, Gloria Jones, Annette Williams and Nanette Williams.

Nanette married, became pregnant and planned to take a leave from the group. Fanita attended a wedding, heard 20-year-old Darlene sing, and asked her to join the group. The Dreamers became The Blossoms and Darlene became the first lead singer of the heretofore ensemble quartet.

"I had no idea I would be doing what I am doing today back when I started," Love says with the charismatic laugh that so effortlessly dots her dialog.

LUCKY LIPS

Despite recording several sides for Capitol and Challenge, The Blossoms had little success breaking onto the charts. However, their exceptional three and four-part harmonies and welcome versatility earned them significant work as background singers on records for artists ranging from Bobby Day to Larry Williams, Bobby Darin to Sam Cooke, Gene Autry to Ed Townsend, and Doris Day to Duane Eddy.

In 1962, fortune struck again. On a song search mission to New York, Phil Spector uncovered what he felt would be a number one hit. Rushing back to Southern California to lay down the Gene-Pitney penned tune, Spector sought to use The Crystals, who had scored top 20 hits in late 1961 and early 1962 with the Spector-produced "There's No Other Like My Baby" and "Uptown."

However, The Crystals were on the road and did not return to LA to furnish the vocals. With Snuff Garrett helming a version of the song by Vicki Carr, urgency was elevated for the emerging producer to cut and release the record.

According to Love, Spector's partner Lester Sill "told Phil he had The Blossoms



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at www.mikeficher.com.

and their lead singer was a great singer and she could probably sing it. So I went into the studio and recorded 'He's a Rebel.'"

Love's recitation of absolute allegiance to the boy from the wrong side of the tracks fulfilled Spector's instincts for the song. Coupled with arranger Jack Nitzsche, engineer Larry Levine, and the

initial studio musician gathering of what would become the Wrecking Crew, "He's a Rebel" became Spector's first chart-topping hit in November, 1962...

...But not Darlene or The Blossoms' first big hit. The name on the record: The Crystals.

While Love became the vocal core of many of the Wall of Sound hits, rarely, if ever, was her name on the single or the album. Arguably, Love emerged as the most-heard unknown singer in pop music history, the victim of Spector's freakish control and life's misfortune.

Even after The Wizard of Wax's phenomenal run started to ebb in 1966, Love and The Blossoms continued to be first call backup singers for a range of artists including Jan and Dean, Bobby "Boris" Pickett, and James Darren. In addition, The Blossoms enjoyed a run as the featured background singers on the television show *Shindig* from 1964 to 1966.

In a business that can grind down and spit out the strongest of souls, The Blossoms and Darlene endured. They toured with Tom Jones and worked extensively with Elvis Presley, Paul Anka, Jones and Dionne Warwick in the 1970s in Las Vegas. However, Love left the Blossoms in 1975 and life took a decidedly different path. The phone stopped ringing and Love exited the music business.

By the early 1980s, she was divorced, broke and cleaning houses. While scrubbing a bathroom in Beverly Hills, she heard her classic Spector holiday original, the magical "Christmas (Baby Please Come Home)" on the radio. Love vowed to resume her career.

"We started off very small, me and my husband. We took this gig and that gig, we had to pay for the arrangers and the musicians. We didn't have much, but

The Ultimate Oldies Show, hosted, written and produced by Mike Ficher, is a syndicated, weekly, thematic two-hour exploration of the music, artists, producers, musicians and cultural touchstones of the late 1940s through the early 1970s. Stories, anecdotes, chart info, artist interviews, and trivia accompany the recognized, the long forgotten, and the never heard rock and soul songs of that incredible period. Check it out at:

www.mikeficher.com/pages/uos.shtml

on his late night show to sing one of his favorite songs for the holidays. Yes, "Christmas (Baby Please Come Home)." The overwhelming reception led to highly anticipated annual holiday visits to Letterman's stage.

At 73, when most musicians and singers are long retired, Love is more active than ever. She is working on a new album with Steven Van Zandt—more than three decades after the two initially hatched plans for a full-length—with writing contributions expected from Elvis Costello, Bruce Springsteen, Barry Mann

we had to start it, you can't just talk about it," Love said.

"Little by little by little, people saw what I was doing and they started gravitating to me. Musicians, arrangers, that's the plan."

THE HOUSE THAT DAVID BUILT

In 1986, David Letterman asked Darlene to appear

and Cynthia Weil, and Jimmy Webb.

Love now shares her inspirational story at college campuses around the country. She tours singing her songs. Oprah has even secured the rights to convert her story into a biopic with Toni Braxton scheduled to play Darlene. Five decades after her breakthrough, Darlene Love is bigger than ever.

And she enjoys her popularity with humility, with gratitude and with no bitterness toward Spector and what life has tossed her, including a heart attack in 2012.

"I always want to make people happy. There is so much sadness and depression in the world. My whole thing is to be happy and to make people feel that when they see me on stage.

"Something about music lifts people's spirits. And, if you get to people with that, that little flicker of light, I believe it will change you. I've always loved doing that and that's what keeps me going."

What also keeps her going is what often inspires the best: persistence.

"You have to get up and do it. You can talk all you want but if you are not going to get up and do what you are talking about, then it's gonna come to an end." **MB**



YAMAHA

POWER TO PLAY

Yamaha's most portable line of powered speakers.

- Class-leading output power
- Lightweight
- Extremely accurate, natural sound
- Available in 10", 12" and 15" models
- Backed by a 7-year warranty*

Powered Loudspeakers
DBR Series

©2015 Yamaha Corporation of America. All rights reserved.
*DBR warranty varies based on country of purchase.

For more information visit 4wrd.it/DBRMB3

The Mobile DJ's Line Dancing Bible

LIGHT UP YOUR LINE DANCES WITH ALTERNATE TUNES

By Staci Nichols

Love 'em or hate 'em, line dances are a fact of life for most DJs. But there are plenty of ways to keep your line dancing routine fresh, allowing you to appease both the line dancers and the haters in any crowd.

I personally love line dancing and was a regular at the world famous Brandin' Iron Saloon in San Bernardino for many years. Next week I'll be DJing for the second time at Coachella's country cousin, the Stagecoach Festival. In fact, this year we're unveiling our own line dance called the "Stagecoach Stomp" (choreographed by Annmarie Dunn). So I'm elbow-deep in line dances for the music festival's honky tonk dance hall as I write this.

REFRESHING TONICS FOR YOUR LINE DANCES

Here are a few tips on how to best use the lists and keep your line dances from going stale:

Burn your original copies of the "Electric Slide" and the "Macarena"—instead use the alternative songs on the list. It'll give your guests that extra "wow" factor. Trust me!

Don't know country music well? The groom's mom just demanded a country line dance? Check out the country lists.

Always give your guests the starting count to get the line dancers going at the same time. That means get on the mic and, at the right moment, say, "5-6-7-go" so everyone easily gets started together and in unison. See the sidebar for popular line dance count starting times. I recommend YouTube for getting count start times for other dances.

Make your own signature mash-up of the "Cha Cha Slide" and "Cupid Shuffle." Seriously, you know somebody is going to request them—why not play them but give them a fun twist? There's a great "Cha Cha Slide"/"Cupid Shuffle" mash-up on YouTube to get you inspired (it integrates "Billie Jean" and "Sweet Dreams" by the Eurythmics, as well as some fun loops). Check it out at: <https://www.youtube.com/watch?v=y8QksRPwFTQ>

If you're not playing "The Wobble" by V.I.C. or "Footloose,"

definitely add these to your repertoire. I'm continually floored at the non-cowboys/girls who get up and dance the Slappin' Leather to "Footloose" (either the Blake or Kenny version)—even in southern California.

Some lesser known but super fun and easy hip hop line dances that you might look into if you offer dance instruction during events: "Cleveland Shuffle" by 71 North and the "Body Rock" to Michael Jackson's "They Don't Really Care About Us" (*This one was choreographed at the Brandin' Iron!)

If you ever do events with Spanish-speaking guests, learn the "Payaso de Rodeo." It is hands-down the easiest line dance I have ever come across (2 stomps to the right, 2 stomps to the left, 2 stomps back, 2 stomps forward, quarter turn, repeat). Fast version: "Payaso de Rodeo" by Caballo Dorado (starts slow). Slow version: "No Rompas Más Mi Pobre Corazón" (yep, a Spanish version of "Achy Breaky Heart") also by Caballo Dorado.

NON-COUNTRY ELECTRIC SLIDES

OLD TIME ROCK & ROLL	BOB SEGER
KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
LIFE IN THE FAST LANE	EAGLES
SHARP DRESSED MAN	ZZ TOP
ADDICTED TO LOVE	ROBERT PALMER

COUNTRY ELECTRIC SLIDES

MAN! I FEEL LIKE A WOMAN	SHANIA TWAIN
HERE FOR THE PARTY	GRETCHEN WILSON
WHY WAIT	RASCAL FLATTS
ROCK MY WORLD LITTLE COUNTRY GIRL	BROOKS AND DUNN
PLAY SOMETHING COUNTRY	BROOKS AND DUNN
WHOSE BED HAVE YOUR BOOTS BEEN UNDER	SHANIA TWAIN
LITTLE MISS HONKY TONK	BROOKS AND DUNN
I FEEL LUCKY	MARY CHAPIN CARPENTER
A LITTLE LESS TALK AND A LOT MORE ACTION	TOBY KEITH
MY KIND OF GIRL	COLIN RAYE
TWO OF A KIND, WORKIN' ON A FULL HOUSE	GARTH BROOKS
FAST AS YOU	DWIGHT YOAKUM
BEER FOR MY HORSES	TOBY KEITH
CLEOPATRA QUEEN OF DENIAL	PAM TILLIS



DJ and Officiant Staci Nichols owns Revolution Weddings and Country Wedding DJ in San Diego. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, Wedding Planner Magazine and others. She has a B.A. from the University of Redlands' Johnston Center for Integrative Studies in Sociology. Even though you might catch her hosting the Stagecoach Festival's Honky Tonk or DJing at a local club, she's a wedding junkie through and through.

I LIKE IT, I LOVE IT	TIM MCGRAW
DOWN ON THE FARM	TIM MCGRAW
DON'T ROCK THE JUKEBOX	ALAN JACKSON
LADIES LOVE COUNTRY BOYS	TRACE ADKINS

MY TOP-SECRET, CROWDS-LOVE-IT MACARENA ALTERNATIVE	
THAT POWER	WILL.I.AM, JUSTIN BEIBER

POWER JAM	
COUNTRY GIRL SHAKE IT	LUKE BRYAN
EVERY LITTLE THING	CARLENE CARTER
I LOVE A RAINY NIGHT	EDDIE RABBIT
HOOKED ON AN 8 SECOND RIDE	CHRIS LEDEUX
DUMAS WALKER	KENTUCKY HEADHUNTERS
HILLBILLY ROCK	MARTY STUART
REBELICIOUS	JAMIE JOHNSON
LOT OF LEAVIN' LEFT TO DO	DIERKS BENTLEY
WHERE HAVE ALL THE COWBOYS GONE	PAULA COLE
I PLAYED CHICKEN WITH THE TRAIN	COWBOY TROY
ANIMALS	NICKELBACK

TUSH PUSH	
PAPA LOVED MAMA	GARTH BROOKS
CHATTAHOOCHIEE	ALAN JACKSON
IF YOUR HEART AIN'T BUSY	TANYA TUCKER
POUR ME	TRICK PONY
WHAT WAS I THINKIN	DIERKS BENTLEY
HONKY TONK MAN	DWIGHT YOAKAM
DANGEROUS MAN	DWIGHT YOAKAM
REDNECK WOMAN	GRETCHEN WILSON
I FELL IN LOVE (TIMBER)	PAM TILLIS
CADILLAC RANCH	GARTH BROOKS/CHRIS LEDEUX
HONKY TONK WORLD	CHRIS LEDEUX
I AIN'T NO QUITTER	SHANIA TWAIN
AIN'T GOIN DOWN TIL THE SUN COMES UP	GARTH BROOKS
EVEN COWBOYS LIKE A LITTLE BIT OF ROCK N ROLL	CHRIS LEDEUX
PINK CADILLAC	BRUCE SPRINGSTEEN
DOWN IN MISSISSIPPI	SUGARLAND
BABY I'M BURNING	DOLLY PARTON

SLAPPIN' LEATHER	
T.R.O.U.B.L.E	TRAVIS TRITT
SLAPPIN LEATHER	TRAVIS TRITT
BIBLE BELT	TRAVIS TRITT
WRAPPED AROUND	BRAD PAISLEY
LOVIN ALL NIGHT	PATTY LOVELESS
FOOTLOOSE	KENNY LOGGINS/BLAKE SHELTON

COWBOY CHA CHA	
MY MARIA	BROOKS AND DUNN
I DON'T KNOW WHAT SHE SAID	BLANE LARSEN

HAVE YOU EVER SEEN THE RAIN	CREDENCE CLEARWATER REVIVAL
TOUGHER THAN THE REST	CHRIS LEDEUX
TWO PIÑA COLADAS	GARTH BROOKS
FROM A JACK TO A KING	RICKY VAN SHELTON
TIME MARCHES ON	TRACY LAWRENCE
LOOKIN' FOR LOVE IN ALL THE WRONG PLACES	JOHNNY LEE
NEON MOON	BROOKS AND DUNN
THAT AIN'T NO WAY TO GO	BROOKS AND DUNN
AMARILLO BY MORNING	GEORGE STRAIT

TEN STEPS	
SIN WAGON	DIXIE CHICKS
DEVIL WENT DOWN TO GEORGIA	CHARLIE DANIELS
AGAINST THE GRAIN	GARTH BROOKS
TWO FEET OF TOPSOIL	BRAD PAISLEY
SOLD	JOHN MICHAEL MONTGOMERY
FOLSOM PRISON BLUES	JOHNNY CASH
AMARILLO	EMMYLOU HARRIS
RUNNING GUN	MARTY ROBBINS
JACKSON	JOHNNY CASH & JUNE CARTER
CHEATER CHEATER	JOEY + RORY
FIVE O'CLOCK 500	ALABAMA
WHATCHA GONNA DO WITH A COWBOY	GARTH BROOKS/CHRIS LE DEUX
COCAINE BLUES	JOHNNY CASH
ORANGE BLOSSOM SPECIAL	JOHNNY CASH
COAL MINE	SARA EVANS

OTHERS	
COPPERHEAD ROAD	STEVE EARLE
GOOD TIME	ALAN JACKSON
GOD BLESSED TEXAS	LITTLE TEXAS
COTTON EYED JOE	SCATMAN JOHN
WATERMELON CRAWL	TRACY BYRD

Line Dance Count Start Times

If the start time is 0:13 then 13 seconds into the song, start the count ("5-6-7-go!"). It does not mean the dancers start at 0:13; it means the count starts at 0:13.

- Cupid Shuffle – 0:25
- The Wobble – 0:18
- Men in Black (Will Smith) – 0:11
- Macarena – original 0:07, Will.i.am/Justin Beiber 0:15
- Payaso de Rodeo – 0:33.5
- No Rompas Más - 0:21
- Electric Slide (original) – no time to give a count, start dancing after the first "It's electric!"
- Slappin' Leather (to "Footloose") - Kenny 0:23, Blake 0:21

Some song versions are a tad different, so confirm these times before using them on your version of each song. **MB**

Mobile Beat DEALERS ACROSS AMERICA

Stop in, or better yet, tell a friend who has not yet experienced Mobile Beat to stop in at your nearest participating DJ gear dealer, to receive a complimentary copy of MB with a product purchase.



★ EVERETT, WA

★ SPARKS, NV

★ DAcono, CO

★ MODESTO, CA

★ LAS VEGAS, NV

★ GLENDALE, CA

★ LOS ANGELES, CA

Your local music gear retailer is still the only place you can get your hands on actual gear to try before you buy! Stores listed here typically have DJ gear-savvy sales people ready to help you make the right buying decisions. Don't miss out on what the stores have to offer!

WEST

1 Stop DJ Shop

1stopdjshop.com

2125 Wylie Dr#10
Modesto CA 95335
209-552-1004

222 E. Imperial Ave
Las Vegas, NV 89104
702-685-4683

Planet DJ, Inc.

planetdj.com

1315 Greg St
Suite 101
Sparks, NV 89431
877-4DJ-Gear

Limelite Pro-Audio and DJ Supply

limeliteproaudio.com

4601 W. Sahara Ave, Ste H
Las Vegas, NV 89102
702-364-9922

HollywoodDJ.com

hollywooddj.com

934 East 11th St
Los Angeles, CA 90021
800-700-4542

The Lighting Store & SLK

thelightingstore.com

6020 Evergreen Way
Everett, WA 98203
888-746-5483

Colorado Sound N' Light

csnl.com

5073 Silver Peaks Ave
Unit 105
Dacono, CO 80514
303-429-0418

Astro Audio Video Lighting

astroavl.com

6615 San Fernando Rd
Glendale, CA 91201
818-549-9915

★ AUSTIN, TX

SUPPORT YOUR LOCAL GEAR STORE!

★
BEMIDJI, MN

BROOKFIELD, WI

★
WAUKEGAN, IL

★
CHICAGO, IL

★
WARREN, MI

★
ROCHESTER, NY

LEVITTOWN, NY

FRESH MEADOWS, NY

★
NORTH BABYLON, NY

★
ROCKVILLE CENTRE, NY

MIDWEST

NLFX Professional

nlfxpro.com

1319 Naylor Dr, SE
Bemidji, MN 56601
888-660-6696

Pro Audio & Lighting

proaal.com

2400 E 14 Mile Rd
Warren, MI 48092
800-357-8991

Pro DJ Sound

prodjsoundlighting.com

3534 W. Lawrence Ave
Chicago, IL 60625
773-961-1253

31 S Green Bay Rd
Waukegan, IL 60085
847-782-9816

The Mic Shop at Majic Productions

majicpro.com/themicshop

21365 Gateway Ct, Ste 100
Brookfield, WI 53045
414-839-1760

EAST

I DJ NOW Long Island

idjnow.com

1015 Sunrise Hwy
N. Babylon, NY 11704
800-355-7746

I DJ NOW Queens

181-24 Horace
Harding Expwy
Fresh Meadows, NY 11365
718-762-0100

Sound Source

soundsource.com

161 Norris Dr
Rochester, NY 14610
585-271-5370

JK Pro Audio

jkproaudio.com

205 Sunrise Hwy
Rockville Centre, NY 11570
516-609-7810

Music Trends The DJ's Toystore

musicrends.com

2947 Hempstead Tpke
Levittown NY 11756
888-621-DJDJ

SOUTH

Stage Spot • stagespot.com

Austin, TX 78728 • 888-56-STAGE



Success Despite the Unexpected

A SMALL TOWN FESTIVAL PRESENTS A CHALLENGE

By Jay Maxwell



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

In my youth, I often marveled at the ability of couples who could still converse with each other, seemingly without effort, even though they had been married to each other for decades. One would think that after all the years together they would have exhausted all the topics of interest and be relegated to making general comments about the weather. In much the same way, after over two decades of writing this article, it is difficult to imagine writing about a new topic of interest. Yet, like couples who have been married for generations, life's experiences present a rich array of topics worthy to share. For example, the recent opportunity I had to DJ at a pork festival in a beautiful town with a population of less than a thousand people.

For many years, my wife has served as the manager of the business, taking the bookings and reserving the dates. Typically, we cater to the wedding market, but are open for other events as well. When she informed me that we had booked a two-day event for a town's festival, and asked me which team member to assign to the event, I eagerly volunteered to DJ that one myself. After all, I wanted a change from the norm of first dances and bouquet tosses. Another reason to work this gig is that I could not remember actually DJing a town's festival in my 34-year career.

For wedding receptions, we meet with the couple to help them plan the flow of the events and ensure that all the music they want played is lined-up and available for their event. The only preparation for this small town's festival that I did was to locate the town on the map (it was about an hour from our house) and organize family-friendly music into a folder. I assumed that this event would be like other small town festivals that I had attended. That is, there would be lots of arts and crafts booths, a variety of eateries, and a mass of people enjoying the festive atmosphere despite constantly rubbing elbows with strangers as they made their way through the crowd.

My wife joined me for this particular event; assuming of course that she could visit the craft exhibits while I DJ'd the event. According to our GPS, we were almost there, so we began to look for signs of the festival. As we entered the town limits, we saw the only poster advertising the weekend's event. To our surprise though, it stated that the main attractions were barbeque, bluegrass music, and fun. Except for the "fun," the other two attractions were completely unexpected.

Less than a mile from where the poster was planted, we found the festival location. The site was in an open, grassy area, the size of a baseball field, with a large gazebo that we assumed was the covering for the DJ.

Unexpected Festival List



TITLE	ARTIST
BACK IN THE SADDLE AGAIN	GENE AUTRY
YOU ARE MY SUNSHINE	NORMAN BLAKE
THANK GOD I'M A COUNTRY BOY	JOHN DENVER
FOGGY MOUNTAIN BREAKDOWN	SCRUGGS & FLATT
MOUNTAIN DEW	GRANDPA JONES
ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT	HANK WILLIAMS JR.
OLD TIME ROCK & ROLL	BOB SEGER
SWEET HOME ALABAMA	LYNYRD SKYNYRD
CHATTAHOOCHEE	ALAN JACKSON
BOOT SCOOTIN BOOGIE	BROOKS & DUNN
UNCLE PEN	RICKY SCAGGS
PIG IN A PEN	RALPH STANLEY
JAMBALAYA (ON THE BOYOU)	HANK WILLIAMS
MOUNTAIN MUSIC	ALABAMA
SWINGIN'	JOHN ANDERSON
DOWN ON THE CORNER	CCR
RAMBLIN MAN	ALLMAN BROTHERS
COUNTRY ROADS (TAKE ME HOME)	JOHN DENVER
PEACEFUL EASY FEELING	EAGLES
RING OF FIRE	JOHNNY CASH
HEARD IT IN A LOVE SONG	MARSHALL TUCKER BAND
ROCKY TOP	OSBORNE BROTHERS
COTTON EYE JOE	REDNEX
JAILHOUSE ROCK	ELVIS PRESLEY

BROWN EYED GIRL	VAN MORRISON
BUILD ME UP BUTTERCUP	FOUNDATIONS
LOOKIN' OUT MY BACK DOOR	CCR
BABY'S GOT HER BLUEJEANS ON	MEL MCDANIEL
ELVIRA	OAK RIDGE BOYS
SOUL MAN	BLUES BROTHERS
MUSTANG SALLY	WILSON PICKETT
RESPECT	ARETHA FRANKLIN
CHINA GROVE	DOOBIE BROTHERS
COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
CRUISE	FLORIDA GEORGIA LINE
LIFE IS A HIGHWAY	RASCAL FLATTS
FOX ON THE RUN	BILL EVERSON & CLIFF WALDRON
WABASH CANNONBALL	BENNY MARTIN
HEY, GOOD LOOKIN'	HANK WILLIAMS
I WALK THE LINE	JOHNNY CASH
GLORY DAYS	BRUCE SPRINGSTEEN
GIMME THREE STEPS	LYNYRD SKYNYRD
KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES

The first question that we asked as we were setting up was about the bluegrass music. Perhaps we were hired to simply play between sets of live musicians who would be providing the bluegrass music. Our client readily informed us that we were the only entertainment and that she wanted a mix of bluegrass, country, rock and roll, and soul music from the '60s. Luckily, I still had plenty of bluegrass music from a previous gig with me and the rest of the requests could easily be found. The list of music that I had prepared earlier proved inadequate to create the mood requested by the client for the pork festival.

One thing that did not come as a surprise was that I would be the master of ceremonies for the event and would make frequent

announcements to keep everyone posted on the upcoming activities. There were numerous contests and other happenings that provided me with ample material to chat about on the microphone. The main contest was the pork cook-off that started on Friday night, with the winner announced at the end of the event on Saturday. Three local barbeque outfits were competing to be named the top cook. We witnessed each team placing the whole hog on their oversized cookers. Growing up on the farm, seeing the fresh, pink skin of the animal as it was hauled from the rear of the pickup truck, then unceremoniously tossed on top of the flames, did not bother me. However, the scene made my wife turn her head and she requested that I inform her when the lid

PLAY SOMETHING WE CAN DANCE TO!

TITLE	ARTIST
HARD TO HANDLE	BLACK CROWS
BORN TO BOOGIE	HANK WILLIAMS JR.
AIN'T GOING DOWN	GARTH BROOKS
FIREMAN	GEORGE STRAIT
BAD MOON RISING	CCR
TUFF ENUFF	FABULOUS THUNDERBIRDS
JOY TO THE WORLD	THREE DOG NIGHT
PRETTY WOMAN	ROY ORBISON
HOLD MY HAND	HOOTIE & THE BLOWFISH
HOW SWEET IT IS	MARVIN GAYE
YOUR SMILING FACE	JAMES TAYLOR
KEEP ON SMILIN'	WET WILLIE
WILL THE CIRCLE BE UNBROKEN	GEORGE JONES
DIXIELAND DELIGHT	ALABAMA
BLUE SKY	ALLMAN BROTHERS
IT'S FIVE O'CLOCK SOMEWHERE	ALAN JACKSON & JIMMY BUFFETT
WAGON WHEEL	OLD CROW MEDICINE SHOW
FRIENDS IN LOW PLACES	GARTH BROOKS
CHICKEN FRIED	ZAC BROWN BAND
BORN IN THE U.S.A.	BRUCE SPRINGSTEEN
LISTEN TO THE MUSIC	DOOBIE BROTHERS
TAKE IT EASY	EAGLES
SOUTH'S GONNA DO IT AGAIN	CHARLIE DANIELS BAND
FAMILY TRADITION	HANK WILLIAMS JR.
HELLO MARY LOU	STATLER BROTHERS
STUCK IN THE MIDDLE WITH YOU	STEALERS WHEEL
SOME KIND OF WONDERFUL	GRAND FUNK RAILROAD
SMALL TOWN	JOHN MELLENCAMP

I CAN'T HELP MYSELF	FOUR TOPS
YOUR LOVE KEEPS LIFTING ME	JACKIE WILSON
BAD, BAD LEROY BROWN	JIM CROCE
SOMETHING LIKE THAT	TIM MCGRAW
TOES	ZAC BROWN BAND
SUGAR MAGNOLIA	GRATEFUL DEAD
WHEN THE SUN GOES DOWN	KENNY CHESNEY & UNCLE KRACKER
YOU NEVER EVEN CALLED ME BY MY NAME	DAVID ALLEN COE
HOUND DOG	ELVIS PRESLEY
DANCING IN THE STREET	MARTH REEVES & THE VANDELLAS
I SECOND THAT EMOTION	SMOKEY ROBINSON
AIN'T TOO PROUD TO BEG	TEMPTATIONS
DON'T ROCK THE JUKEBOX	ALAN JACKSON
SHE'S COUNTRY	JASON ALDEAN
AMERICAN GIRL	TOM PETTY
IT'S THE SAME OLD SONG	FOUR TOPS
STAY	MAURICE WILLIAMS
WAY YOU DO THE THINGS YOU DO	TEMPTATIONS
DUELING BANJOS	WEISSBERG & MANDELL
NEW MULE SKINNER BLUES	BILL MONROE
SHOULD'VE BEEN A COWBOY	TOBY KEITH
WHERE I COME FROM	ALAN JACKSON
I LIKE IT, I LOVE IT	TIM MCGRAW
SHE THINKS MY TRACTOR'S SEXY	KENNY CHESNEY
RUNAROUND SUE	DION
STAGGER LEE	LLOYD PRICE
MIDNIGHT RIDER	GREGG ALLMAN
ON THE ROAD AGAIN	WILLIE NELSON
HAPPY TRAILS	ROY ROGERS & DALE EVANS

on the cooker was closed.

Another contest was the hog-calling showdown. Eight contestants registered for this loud event. In hindsight, giving them the microphone was probably not needed. After all, in reality, my dad never used a microphone on our farm to call the pigs from the field for their evening slop. As fun as this event was to host, the hilarious part of this contest was when I announced at the end for the judges to come forward to proclaim the winner, and our client shouted out that she forgot to pick judges. We had to do it once again. My wife, and a random lady standing next to her, became the impromptu judges on the second go-round as we asked for the audience to clap and cheer their favorite hog-caller. If my wife needs to make a career change, "hog-calling

judge" can now be added to her resume.

This was one of the few gigs that I have ever performed that I did not have a clear expectation of the nature of the event. One of the principles that I teach my business students at the university is to always have a plan. The plan will usually have to be adjusted, but none-the-less, the chance of success is greater if you have a clear vision of the path you need to take. Perhaps it was luck, or many years of experience, but even without a plan, this event was a success. It was a different style of music for sure (see the ordered playlist above) and dancing was not the primary goal for selecting the tunes. Unlike most events however, the strangest part of the entire show was that no one ever shouted, "Play Something We Can Dance To!" **MB**



Odyssey introduces 3 new series of patented DJ controller stations that are specifically designed with today's DJ setups in mind. All models feature a single 19" rack space for gear such as wireless mic receivers, power conditioners, rack drawers and much more. Our FFX Series II models also feature a unique LED powered Plexi-Glow™ glide platform that illuminates the platform and your DJ controller.

HOT!

DJ CASES
FOR TODAY'S
HOTTEST
DJ GEAR



www.odysseygear.com

ODYUSA
innovative designs

Odyssey Innovative Designs 809 W. Santa Anita St, San Gabriel, CA 91776 1-877-5-ODYSSEY

John Young Enters the Hall



At February 2015's MBLV19 event, John Young, the founder of and driving force behind Disc Jockey News, was inducted into the Mobile Beat Hall of Fame. He was chosen because of his many contributions aimed at improving the mobile DJ industry, including the print and online information vehicle, *Disc Jockey News*, his part in founding the Midwest Association of Professional Disc Jockeys (MAPDJ) and the creation of the Northern Disc Jockey Conference, just to mention a few.

Beyond all these highly visible accomplishments, John is also well respected as an even-handed encourager, always doing what he can to empower DJs, and bring the entertainers and the companies that serve them together. And he brings a decidedly positive vibe to everything he undertakes and all the relationships he builds. To quote Ron Ruth, from John's induction intro video, "He's a tremendous leader, but he doesn't try to drive you to his way of thinking kicking and screaming. Instead he leads by example."

Look for an indepth profile of John Young in an upcoming issue.



Truss & Accessories for small and medium events

- 2+1 years extended warranty
- Free shipping from \$2500

Shop online at www.milosexpress.com



Promo Only founders Jim Robinson (L) and Pete Werner (R) after their induction into the Mobile Beat Hall of Fame.

Promo Only: Inside the Music Service

SINCE 1992, GETTING THE BEST OF
NEW MUSIC INTO DJS' HANDS

By J. Richard Roberts



It's not rocket science, but for most DJs it is a bit of mystery as to just how promotional music services work. And so, in the interest of good investigative journalism (and a tax-deductible trip to Disney World), I headed on down to Orlando, Florida to speak with the executive branch of one of the longest running promotional services in the industry, Promo Only. Who better, I figure, to tell us how the game is played than the people who practically invented the game.

Nestled just off I-4 in an industrial park dotted with IT companies, Promo Only has been churning out promotional releases since 1992, when co-founders Pete Werner and Jim Robinson hit upon what proved to be a pretty good idea.

"As a *Billboard* Reporting DJ, Pete was getting a whole bunch of promotional records," says Robinson. "I was a mobile DJ. And I wanted the same music. And I couldn't get it. It just wasn't available to me. But I did have digital recording equipment; I was among the first to use SoundTools (the forerunner to today's ProTools). Pete and I came up with the idea that putting all those promotional releases on CD might be a good thing, not just for me, but for a lot of DJs."

"We all had SL-1300 CD players in the clubs, but we had nothing to play on them," says Pete Werner. "The labels would not spend the money to make a CD record pool. They weren't about to incur the cost and distribute them for free. So we went to the labels and asked if we could do it for them. We struck a deal to gather up the hottest new tracks, put them on one CD and distribute them nationally."

"We also saw that the label's limited edition pressings were better than anything the remix services were offering—and nobody could get them," says Robinson. "So we would take the best of those mixes and put them on CD."

"The labels saw the advantage of that," adds Werner. "The songs went up the charts because DJs were finally getting copies of tracks that had previously been limited to a vinyl pressing of just 100 copies."

"And we did it all with the label's per-

mission," says Robinson. "We've been legal since Day One. And we're very proud of that fact."

Take a tour of Promo Only's 8000 square foot facility, as I did, and you'll see scant evidence of CDs today, as little by little, warehouse space has been reallocated to the servers required by the push to online distribution.

"The transition to digital was something we saw coming long before it became the norm," says executive program director Chuck Barrett. "Long before POOL (Promo Only Online), we partnered with Destiny Media Technologies to create the Play MPE system (secure digital to radio). We parted ways only to pursue what we felt was the best course for our subscribers—a dedicated system. POOL was actually several years in the making and an often difficult process. But well worth it."

You know I had to ask: "So how do you guys get the rights to release all this great music?"

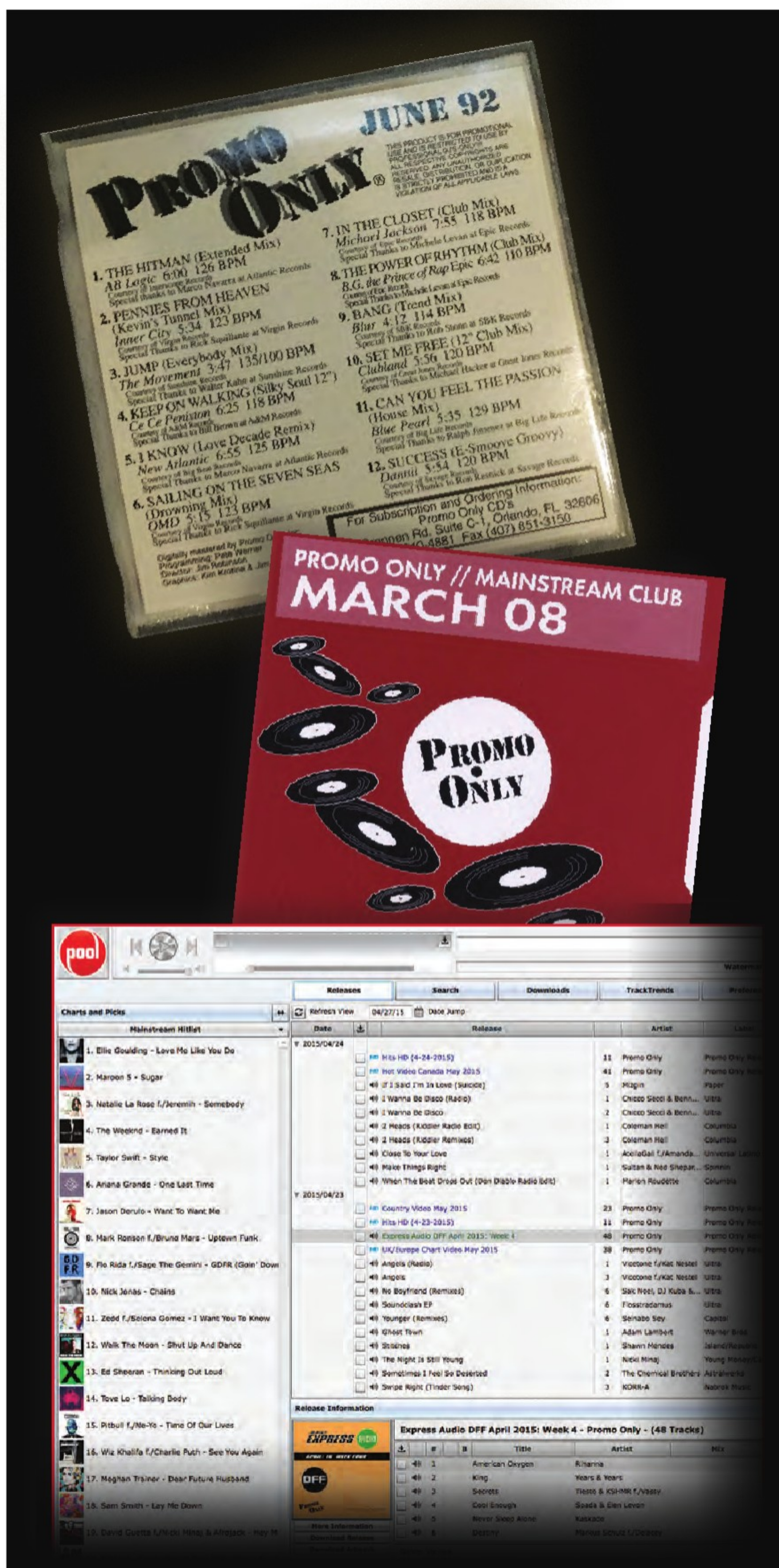
"For every track that goes onto disc or within POOL, we have to reach out to every individual record label to acquire permission for each different format," says Barrett. "In other words, if an Ariana Grande track comes out, and it's a rhythmic song, we talk to them about putting it on Rhythm Radio, and then, when it's ready to move to mainstream, we have to go back and obtain permission to distribute it on Mainstream Radio. We have to do that across all our formats."

And how do you pick which songs you release?

"We have a staff of a dozen programmers who are all industry veterans with an ear for what has the broadest national appeal. They go through and weed out the worst of the worst and leave us with the best of the best; and that's what you'll find in all our offerings," says Barrett.

"Ultimately we're DJs and music geeks, with some expertise in programming, whether it's for DJs and clubs, MTV, NASCAR, or the hundreds of restaurants and hospitality venues we service via our uPlay custom in-house video network," says Robinson. "But mostly we're all about getting great music in the hands of those who appreciate it."

To which I can only add they're also the kind of guys you'd want to have a beer with. **MB**



Entertainment Transformation

ANNA-JEANNINE HERMAN TURNED THEATER EXPERTISE AND WEDDING PASSION INTO “SOMETHING NEW”

Anna-Jeannine Herman, based in Northeast Ohio, came from a background as a theater veteran, both on stage and back stage. For 25 years she's been a musician and for the last eight years she has worked with her husband, Justin, as a DJ.

“Well, it really did all start when I met my husband,” explains Anna-Jeannine. “I was teaching at Kent State University in their theatrical design master's degree program, and one of my students introduced me to her friend from high

school, Justin Herman, who had a small mobile entertainment company.

“From there we fell in love—love at first sight, a classic love at first sight story—and I started dating him and started helping him with his small mobile entertainment company, which at that time was called Atomic Entertainment, a company he had founded with his father and his brother in 1999, a company that mainly focused on karaoke, school dances, birthday parties, smaller sorts of events. They did do a few weddings each year.

Anna-Jeannine's love for the business grew as she became more and more involved in the business, and she nudged the company in a new direction. “[I] helped him go through a rebranding process so that he would be more appealing to bridal clients in the area...I just got more and more involved, and then in about 2009, one of our staff members called me ‘boss.’ And I realized that I was the boss.”

The new brand was called Something New Entertainment to help differentiate it from Atomic Entertainment, which was more geared to the school dance and party scene.

“Something New Entertainment exclusively serves bridal clients with some exceptions,” says Anna-Jeannine. “I give myself a little bit of leeway for that. And I do some charity events and occasionally I'll take on some other type of event for an existing client who I really like a whole lot.

“But yeah, it really did start out as sort of an experiment and as a sub-brand. Now Atomic Entertainment has all but gone away. We really don't do any other kind of events besides just those ones that I mentioned—charity occasionally, and sometimes a random event for an existing client. But mostly we do weddings. Easily 95 percent or more of the events we do every year are weddings.”

Something New's expertise in weddings

Photo by Shutter Love Studio
www.shutterlovestudio.com





Photo: Hunter Harrison, Hunter Photographic, hunterphotographic.com



Photo: Anna Zajac, Anna Zajac Photography, anna-zajac.com

with this nugget of wisdom: "I really loved the reflection that Bill Herman had at the Mobile Beat conference about accountability and about ownership. I think that that is such a huge part of my own life because I love the idea that I can make a difference. I can make a difference in my own life—goodness gracious, you hope that's true, right? And I can make a difference in other people's lives, too.

So I kind of live with this notion that I have a choice, every day, whether I'm going to watch my life happen to me and be some sort of unwitting victim to circumstances, or whether I'm going to get in there and dig down and play ball. And for me the choice is always to play ball. So I loved his reflections about how to take ownership, and about when to make the decision about what you can really be involved in.

Of course we always have to make the choice about whether we have time to make a commitment to a certain subject or a certain activity, but when you can get in there and make the decision that you're going to be the leader, you're going to be the contact person, you're going to take care of a couple—it's the best feeling in the world." **MB**

comes largely from Anna-Jeannine's passion for the wedding and everything around it. And because of her background in theater she can be the manager for the event.

"Weddings are the perfect opportunity to let that part of me stretch her legs and I really get to be a hero for people in situations where they really need somebody to take on that role with a strong hand."

A key part of the Something New approach is that there are two regular DJ systems going out among their 14 employees, and they are led by either Anna-Jeannine or Justin. The two of them hardly ever go out together on the same event. The success of Something New Entertainment comes down to the two of them serving as many brides and grooms as possible.

Anna-Jeannine attributes another aspect of their success to listening to leaders in the industry. "Mark Ferrell and Rebecca Ferrell have been a huge influence in my career as an entertainer, no doubt about it. I've also studied with Peter Merry and Liz Daley—Liz Daley being a person that from a resume side of things probably couldn't have more in common with me than she does. We're both female entertainers, we're both wedding entertainment directors, we're both theatre veterans, so we have a pretty strong kinship there.

"I also took Randy Bartlett's mic techniques workshop at Mobile Beat, which was a pair of half-day workshops which I found to be very beneficial.

"And then of course there are a ton of entertainers who influenced me as a DJ and as an MC who I haven't necessarily taken classes with but who just through talking with them and through considering different theories that the both of us have and maybe reviewing each other's videos have really influenced me a lot as an entertainer. Among those I would note Dave Ternier, Aldo Ryan, Jeremy Brech, and Glenn MacKay from Australia."

The last Mobile Beat Las Vegas event also left Anna-Jeannine



MUSICIANS/DJ UTILITY TABLE

FEATURES:

- SETS UP & TEARS DOWN IN A FLASH
- ZERO WOBBLE OR SWAY
- FOLDS COMPLETELY FLAT
- ADJUST HEIGHTS USING ONE HAND
- LIGHT WEIGHT AND STURDY
- UNLIMITED USES
- 3 YEAR/LIMITED LIFETIME WARRANTY

SPECIFICATIONS:

- TOP DIMENSIONS: 18" X 42"
- FOLDED FLAT: 2.25" TALL
- FOUR HEIGHTS: 26", 29", 33", 36"
- WEIGHT: 20 LBS
- SHIP WEIGHT: 22 LBS
- SUPPORTS: 150 LBS
- UPC: 850337005007

WHEN PORTABILITY IS A MUST



www.FastsetUSA.com

Building a DJ Empire

TONY AXTELL EXCELS IN A SURPRISINGLY COMPETITIVE HEARTLAND MARKET

By Ryan Burger

Being the publisher of Mobile Beat allows me to talk with DJs from all around the country, the continent and around the world, but some of the best conversations I have are with other midwestern DJs who I can directly relate to, since we are based in Des Moines, Iowa. Often I talk to DJs who are in very competitive markets, typically larger metro areas, but this time the subject of this ProDJFile is in the smaller market of Sioux Falls, South Dakota.

Although competitive, the DJs I've talked to up there have a strong degree of respect for each other, and Tony Axtell of Empire



Productions is a perfect example.

About his way into the DJ industry Tony said, "I fell into DJing in college. We were the 'Animal House' on campus and I ran into a guy DJing at the local college there and kind of just fell into it. I got a little bit of experience in the club scene and then was slowly introduced to the wedding market six, seven years ago now. And this market is loaded with the industry innovators. We have Jeremy Brech/DJ Jer, who is kind of a big dog with Chauvet Lighting, doing some amazing things on that side of things. We have Jason Yoshino which I'm sure everybody has seen him on Facebook at one point or another; Chris Hintz, Jeff Meuzelaar, these guys that are pushing the envelope to raise the bar in a market where there's only about 200,000 people and so it's a great thing.

"It's a very challenging thing, because it pushes us all to do better and to be on top of our game...My company, Empire Productions, has made a very, very successful run being a full-scale entertainment firm. We don't just limit to weddings."

In his market, Tony has set his company apart as a go-to entertainment resource beyond the wedding market. "Everybody gets excited about weddings. They're the quick way to make a lot of money. Yes, you can, if you do it right and we do very, very well on that...But people need to be entertained outside of weddings as well. So that's kind of where our company stands out is we don't limit ourselves to just weddings."

Empire Productions has been able to carve out its niche in this medium-sized market by doing an interesting mix of gigs. "Honestly, we probably DJ fewer proms than every other DJ that will read this magazine," said Tony. "Our big focus on that side of

things is entertainment as a whole. It all stems off music, but as a very interactive wedding DJ you have to be out there in front of a crowd."

Casino nights, photo booths and more on the weekends have been very successful for Empire Productions but trivia has proven their biggest success. It even provides a way to give newer DJs much-needed event experience.

"A lot of people can take something very, very simple and if you organize it and present it right, you can make it something much, much larger. Our trivia leagues are our midweek money, if you will. They run in bars and restaurants during the middle of the week and it's for just a couple hours.

"But the reason I developed it is that I want to be able to give my team a better opportunity to be out in the public and entertaining more often, so that they can build that experience. We come in and we run these leagues. They're two to three hours a night and the DJ assistants that are there work with the trivia MC, they're getting experience spinning the music and playing to a crowd. That's a lot less stressful than a wedding.



"If you screw up at a trivia event, a song isn't loaded right or you play something that would chill the dance floor, we're not going to ruin somebody's lifetime event. It's a bar or restaurant crowd. They forget it three minutes later."

As for his own ongoing development as an entertainer and entrepreneur, Tony acknowledged the people who continue to teach him new things.

"I've got my mentors, the Bill Hermans, the Mike Walters. Mike also was a great mentor for me early on and frankly still is, teaching me about how to build a multi-op; I've taken a lot of his advice and implemented it in our own training program."

Empire Productions is certainly a well-rounded business that keeps busy during the week and is bringing up great new talent through innovative training, in, of all places, Sioux City, South Dakota. Just goes to show that all the DJ talent in the nation hasn't been divvied up among all those big coastal cities. Check them out at www.sfempireproductions.com. **MB**

mojo;) photobooth®



VOTED #1 PORTABLE PHOTO BOOTH

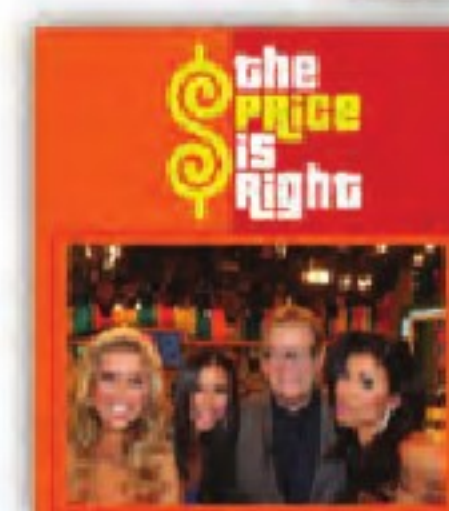
\$5,695 packages from

Why Choose Mojo Photo Booth?

- The Original Portable Photo Booth
- The ONLY BBB Accredited Manufacturer A+
- The Nations Largest Manufacturer Over 7 years
- The ONLY US Patented Photo Booth
- LIFETIME Warranty and Support
- Unbranded Booths with No Logos
- Fits in Any passenger Car, One Person Operation
- Facebook and Social Media Booth
- 100% Financing

\$20 Total Supply Cost per 4 Hour Event!

888-484-mojo 6656 mojophotobooth.com



*Featured on CBS



A Better Way to Combine Video and Lighting

THE SECRET OF KLING-NET EXPOSED

By Arnaldo Offerman



Photos by Shot By Mookie, www.shotbymookie.com

I love technology, and unlike other industries where waiting on at least a second-gen is standard practice, embracing new technology in THIS industry is a MUST! If you follow my videos (My YouTube channel can be found at [YouTube.com/DJCraziAce](https://www.youtube.com/DJCraziAce)) then you know I've been getting into video more than ever. You see, I used to love video back in the day. It was an easy, profitable upsell for many events, especially schools, but that phase died out for a while. Music videos are just blah, live video can only do so much, and it's a chore synchronizing the video to look like lighting.

Well, it *used to be*. Years ago, Arkaos, in a partnership with Numark, released NuVJ which was a pretty cool concept; but it has grown tremendously since. The makers of the big boy video software Media Master Express have created two things that have changed what I do with video: GrandVJ XT, a powerful video mixing application that also allows me to projector map; and Kling-Net, the best protocol since DMX.

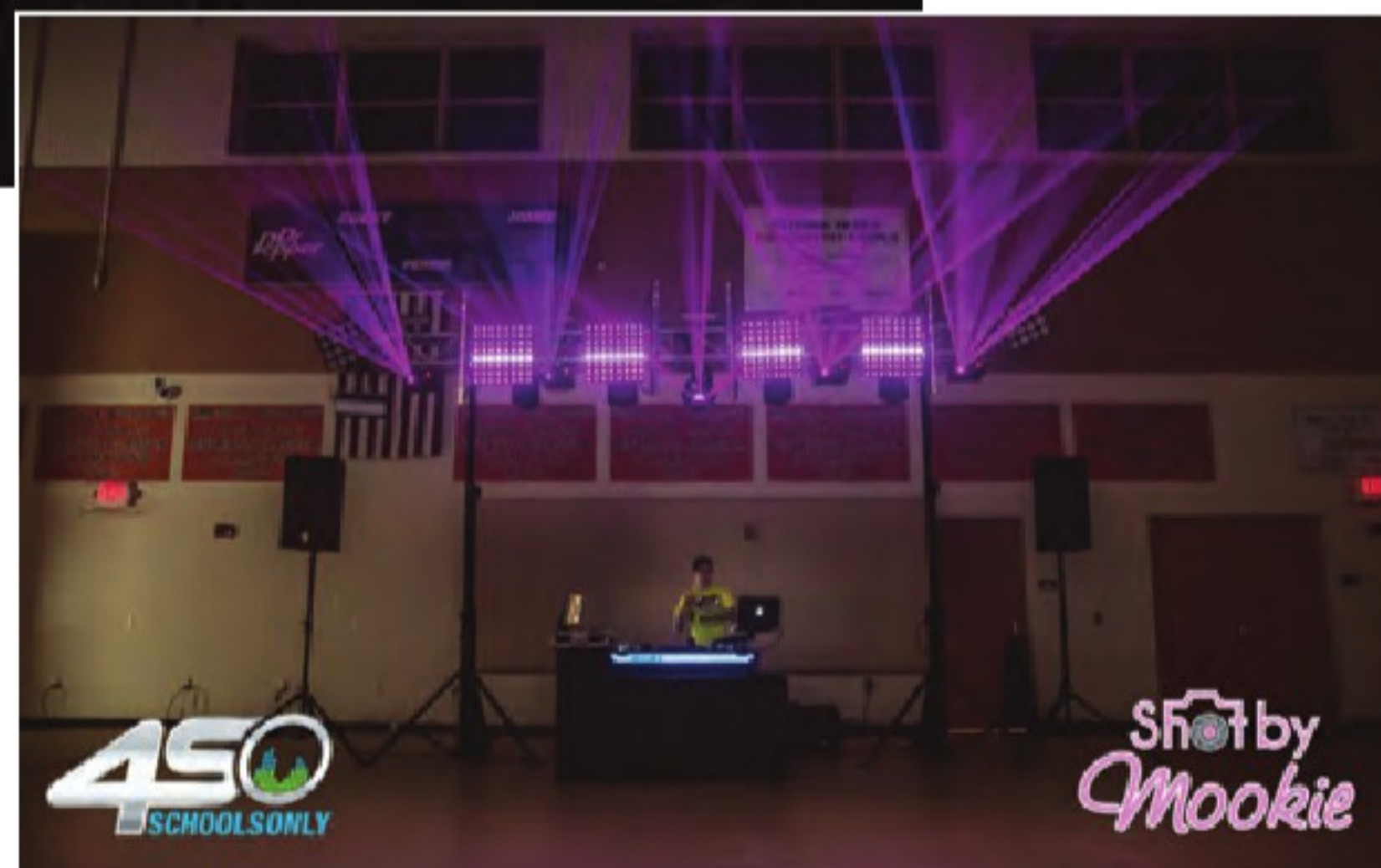
But alas, this isn't a review (not yet) so I won't talk too much about why I love GrandVJ. Kling-Net however, needs its own explanation because, well, I'm going to help you propel your show at warp speed into the future.

Pixel-mapping is the new cool-kids-club thing for us to do. Whether it's creating cool eye-candy displays with a bunch of LED par cans, to using pixel tape for awesome designs, all creative pixel-

mapping techniques have one thing in common: They eat up a LOT of DMX channels. DMX was limiting from the get-go. 512 channels per universe? Crazy! But alas, the limitations are there for a reason and Art-Net helped solve that. Art-Net can take a theoretically unlimited number of DMX universes through an IP connection and then convert them back to DMX. In short, it's DMX over IP. The conversion back to DMX uses various nodes (my favorite being the eNode series from Elation). Some lights don't need DMX inputs. You just connect them with the Cat 5/6(e) cable and assign its universe and channel. Easy!

Well...maybe. Have you ever tried tackling a big project that involves 10-20 universes? ArtNet can get confusing real quick. "But Arnaldo, I'll never use 10-20

universes of lighting—I can't even get past 1!" Well, maybe not 10, but did you ever think you'd wash an entire dance floor with just four LED par cans and pull under 1.5A total? Didn't think so.



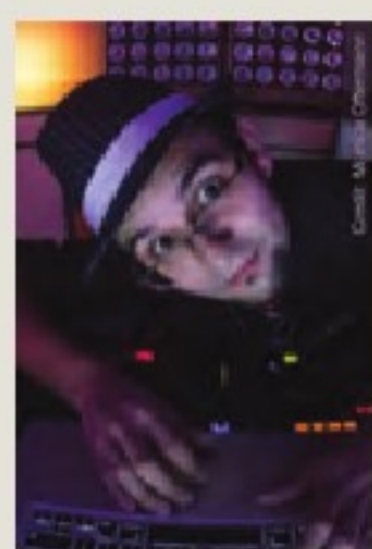
But DMX is still limiting. It's a one-way connection, which doesn't sound like a big deal until it's two minutes before showtime and something goes awry. Diagnosing 50+ lights in less than 10 minutes truly SUCKS. Not to mention that in this day and age, why are we still "addressing" lights? This is the equivalent of trying to set up an AppleTalk network with a standard TCP/IP network and yet no one invented DHCP. In layman's terms, imagine networking various computers with different designs and there was no central way to make sure everything got its own unique address.

But wait. There is...enter Kling-Net.

"Kling-Net is new and mysterious. Therefore it's scary, I must kill it." Well, settle down Captain Kirk. First off, I said Kling-NET. (See, we can learn AND have jokes at the same time!)

Second, the good folks at Arkaos are clearly taking this protocol one-step at a time. So what is Kling-Net? Well, RIGHT NOW it's a way to drive low-res video over pixel-mappable fixtures. I, however, see it as the new standard that will eclipse DMX. You see, Kling-Net-capable programs automatically address the fixtures. Everything connects through ethernet cable and gets its own unique IP address automatically. Because it communicates via IP, it's two-way communication, which makes diagnosing limitless. Not to mention splitting it requires a cheap network switch, so terminators are now a thing of the past.

So, at the moment, Kling-Net simply controls pixel-mapping fixtures; but the possibilities are endless! This has dramatically increased what we can offer in videos. Take a look at the top photo on the previous page. This is just a video screen surrounded by lots of pars (ADJ Dotz Pars) and a few panels (ADJ Flash Kling 64) and it's all synchronized to the video. There's no DMX program. Instead, the video mixing software (Arkaos Media Master Express / Pro) converts the video into Kling-Net automatically. The panels are Kling-Net and the Dotz Pars are connected to a box that converts Kling-Net into



Arnoldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**

DMX. It sounds complex, but I promise you, it isn't.

So what's the final product that my client sees? Amazing video visuals that sync up to the music and can even be controlled via time-code. These visuals trigger the surrounding lighting to create a show

that would normally take two or three techs to do. This show was operated by my wife alone, including video, lighting, and live Twitter requests all at the same time. We now sell video as a creative backdrop to the DJ. Video can still be used to tie the theme together, but those photos and live video options are now brought to life by adding sound-activated effects and visuals. Gone are the days when I needed to worry about buying expensive video boards or about obtaining expensive converters to make sure all inputs matched the resolution. I built a powerful media server for under \$1,200 that includes four separate video heads and two video input cards that can do S-Video, composite, or even HDMI. Also gone are the days of just watching pre-made visuals.

Video is coming back, and it's coming back in a big way. Between powerful video mixing software, a solid, flexible new protocol to drive LEDs with video, and a dramatic drop in projector prices, the time to step outside of the old-fashioned video box is now! **MB**

Leasing Options Available

with Instant Approvals



QSC K10
\$699⁹⁹



Pioneer DDJ-SZ
\$1997



ADJ Inno Pocket Spot
\$299⁹⁹



Shure BLX24/SM58
\$349

Go to idjnow.com for details

© 2015 | DJ NOW. Limited time offers. Prices subject to change without notice. Not responsible for typographical errors. Consumer Affairs # 1387583

Fast FREE Shipping | idjnow.com | 1.800.355.7746

Se Habla Español | Showrooms Open 7 Days | We Rent Locally

Queens, NY 718.762.0100 | Babylon, NY 631.321.1700



idjnow
DJ | STAGE | SOUND | LIGHTING

DJ Gear | Lighting Effects | Live Sound | Recording | Stage | Performance

Mobile Movies

PART I: THE BASICS

By Ryan Burger

Ever since BC Productions got into video DJ work, we have worked to find more uses for our projectors, screens and systems, to maximize our investments.

In addition to the video DJs that we would send out to local schools, the most common usage of our projectors and screens have been post-prom events (for our big screen video games and karaoke) and weddings. At weddings we use them for playing growing-up montages or whatever else the bride and groom want their guests to see.

But 10+ years ago we did our first big-screen movie night for a local park & rec department and immediately saw the larger possibilities of this service. Since then we have served more park & rec departments, elementary schools, community celebrations, and parent-teacher associations, as well as private businesses that wanted to make a positive impact in their community.

Of course we aren't the only ones in our area doing this. Many other DJ companies in Central Iowa have also started offering similar services, and a few local municipalities have even gone as far buying their own inflatable screens.

So what does it take to get into the big screen portable cinema business and do it right? While this has been covered in past issues of Mobile Beat, we felt it could use some more attention and updating. Look for coverage in the next few issues—a veritable film trilogy—hitting on these main points:

- What it takes to do it—the basics.
- How to get the gigs / How to license the movies and help your client do it legally
- How to raise the bar on gear and services offered

BIG SCREEN BASICS

If you already have a projector and an average screen that you use, plus your standard DJ rig you have the basics covered. Normal, modestly sized events would call for a minimum of a two-pow-

ered-speaker system with a subwoofer, a DJ rack, and wireless microphone.

Specific needs for the movie projection include a projector of at least 3,000 lumens in the traditional bulb style or at least 2,000 equivalent rating with LED. We review one of the latter, from Casio, on the following page. Of course the larger the projector rating, the brighter the image and thus the earlier you can start the movie if you are doing an outdoor showing.

While 10 years ago, I would have recommended a 4:3 screen, I would now recommend the 16:9 aspect ratio. The best way to explain the difference is a 4:3 is, width vs. height, like your old tube TV or like older computer monitors, while 16:9 is like your current LCD TV. While 4:3 is still very usable in the wedding market and for AV rentals, feature films need to be shown at 16:9.

A great source for screens (with expert advice from David Hull) is The Screen Works in Chicago (thescreenworks.com). Other options in this area include stretch screens available from

vendors such as ADJ/Global Truss (globaltruss.com), Odyssey (odysseygear.com) and DJ Screens (djscreen.com). ADJ/Global Truss's GT Screen is four-way, stretch lycra and can do different combinations of widths and heights from 6' to 10'. Odyssey now offers, in their Scrim Werks line, four different pieces that sometimes include stands and offer stretch surfaces for 7.5' wide by 5' tall, 7' x 5', 6' by 2.5', and the one I would recommend from Odyssey, the 16' x 6' unit. DJ Screens, the first to the market with such a products, now has two offerings, its original DJ Screen in various sizes up to 20' x 15' and the new 9' x 5' DJ Square that has a more finished look and is optimized for 16:9 HD signals.

In the rest of this trilogy on offering mobile movies, we will be discussing inflatable screen offerings from Open Air Cinema ("raising the bar"), along with how to get the gigs, properly licensing movies and working with your clients, and much more. **MB**



Next-Gen Projector

THE XJ-M256 FROM CASIO

By Marc Andrews

Just as the DJ industry moved to a new generation of lighting with LED, the video projectors that you may be using in your school dances and weddings are going through the same transition. In the last year, high-quality LED projectors have come down to an affordable level, so DJs should be considering LED/laser hybrid models when shopping for a new video projector.

Casio is among the first to hit the market with an affordable projector for the business market. By the business market I'm comparing this with the projectors you would find at the average Office Depot/Max and Staples stores for \$300 to \$800. The Casio XJ-M256 model that we reviewed and its cousins in the Signature Series are retailing for around \$1,300-\$1,500. Yes, that is two to five times what you are paying for the cheapo projectors that many DJs use. But what you get in exchange for that amount is amazing.



Lifetime: Most of the time when a \$300-\$400 projector dies and you have to replace its bulb, it's going to cost you \$200-\$250. But the difference here is that the LED projectors will last ten times as long. Do you replace the bulbs in your effects lights anymore? It will be the same experience for you in the video arena.

Speed: These projectors also turn on in as fast as five seconds, and get quickly to their full brightness, again thanks to that LED technology. No more waiting for the bulb to warm up and finally get something on your screen a few minutes later.

The XJ-M256 comes with ports galore and plenty of ways to get your signals in and out of it, with USB, ethernet for LAN connectivity, standard VGA, HDMI, S-Video, audio in and out via 1/8" jacks and traditional RCAs, plus plus a serial port for control.

Now for the specs that a lot of you are interested in...The XJ-M256 is a 3,000-lumen projector and can handle up to 1200 x 800 resolution. The light source is Casio Laser and LED Hybrid and lasts up to 20,000 hours. It can project up to 300 inches with 1.5x manual zoom and focus.

As we used the unit at several events, we found it to be well built and able to handle everything we threw at it. I appreciated the quick power-up, as we had to move it once and didn't lose the action after unplugging it for the quick move. In this industry where new projectors are coming out every six months be looking for the XJ-M256 or its successor later this year. **MB**

www.casio.com/products/Projectors/Signature_Models/XJ-M256/

New Angles in Uplighting

SlimBEAM™ Quad IRC is a versatile fixture that is not only ideal for accenting walls and other surfaces, but also can be used to create unique beam effects. With no moving parts, it's ideal for venues where silent operation is essential. Multiple units can be linked in master/slave mode. Control options include automated, and DMX mode. Optional IRC-6 remote can be used for wireless control.

www.chauvetlighting.com



SUSHI-DS

The world's most attractive DMX controller



\$39

Includes

- DMX Software
Daslight DVC1, Sunlite 2004, Lumidesk
- USB-DMX Interface
128 DMX channels expandable to 512

Coming this fall, more PC/Mac software and DMX channel packages available to purchase at DMXSoft.com

DmxSoft.com

www.dmxsoft.com
sushi@dmxsoft.com | Tel 407 452 2593

SUSHI

Deploy the FotoBomb

AND CREATE AN EXPLOSION OF FUN

By Marc Andrews

At MBLV19 this past February, attendees at the Tuesday night Legends event with DJ Jazzy Jeff and Sir Mix-A-Lot were treated to a new service DJs can offer called FotoBomb. FotoBomb is an SMS text-to-screen service that is easy to add. While it has plenty of other functionality, we were simply using the Photo/Foto system for this review.

FotoBomb has a upfront cost of around \$2,000, which includes a laptop optimized for the application, 1000 credits for texts, and other services and features to make using the service painless. The company is offering semi-exclusive territories, so an area shouldn't get overloaded with FotoBomb services.

FotoBomb's Jeffrey Puthuff created the system because he "saw how markets can get overloaded with a service and the value of the service goes down tremendously like what has happened with so many photo booths in the wedding market." Additional credits are only \$299 for \$1000, which will cover about three to four events. Thus the long term cost is around \$75 per event for the service.

staff (mainly on the templates and moderation systems), I was up and going in about five minutes since we already had a video system to hook up to. When using this at an average event I would recommend that you have a separate staff member handling the FotoBomb system since it is a moderated system; it needs to be because of the potential for inappropriate pictures showing up on the system. While the primary DJ could be doing the FotoBomb moderating, it's better left to an assistant.

Technically it only needs a basic laptop with internet connectivity and a large screen with a projector. The laptop loads a file for the screen display layout and then is primarily used for moderating the pictures. The pictures come over into the system "Pending



Approval" and are then moved into "In Queue." Then the other two statuses of "On Screen" and "Retired" show you what is active and what has been used.

It took about a minute for students to start sending pictures up to me, then it went crazy. What started out as pictures of the prom with the students having fun turned into all kinds of images; some were drawings on pictures they took, and some of them just silly things found online. We kept it going for about 20 minutes and then took a break while the hypnotist ran her main

show, then popped it back up at the end for more Foto Bomb fun while we were giving away prizes. The flexibility of being able to moderate what shows on the service from anywhere made this very easy. We simply moved our wifi connected laptop up to the stage and continued to have fun with everyone. While we didn't do it with this event, the images can easily be downloaded from the admin system and put on a thumb drive for the organizing committee or the guest of honor to have fun with later.

FotoBomb is a very cool service that is definitely worth considering as an addition to your entertainment arsenal— before your competition does. Check it out at FotoBombFun.Com or call 209-312-8303. **MB**

We decided to make our FotoBomb debut at one of our large high school proms, using it to fill some time in between other events. Students went from a prom running from 8:00 to 11:00 PM back to their homes to change out of their formals, then back to the after-prom from midnight to 5:00 AM. Starting at midnight they had inflatables, sumo wrestling, karaoke, game shows, and tons of food. At about 2:45 they moved into the auditorium at the school and were waiting for the hypnotist to start up the show at 3:15. We set this up as a time for them to have fun in a more relaxed atmosphere.

After receiving training earlier in the week from the FotoBomb

Hercules DJControl Jogvision: A New Way to Visualize the Beat

Anounced earlier this year at CES and awarded a 2015 CES Innovation Award, DJControl Jogvision from Hercules is the first mobile DJ controller to feature a display in the center of each 5.9" jog wheel, allowing for better track-syncing and responsiveness. The DJControl Jogvision also includes Hercules' Air Control—a contactless sensor, which allows the DJ to control effects in real time simply by varying the distance between their hand and the sensor. It's bundled with Serato DJ Intro mixing software, and is Serato DJ Upgrade Ready, making spinning digital music more intuitive, fun and accessible for pros and novices alike.

The display in the center of each jog wheel simultaneously indicates both the playback speed (blue ring), and the position in the track (white ring). This makes it possible for DJs to look at their computer screen less often, for improved focus on mixing, faster reaction times and better syncing of tracks.

Other specs include: a sturdy 17.9" x 10" body; 2 sets of 4 progressive pads illuminated with 4 different colors (each color indicating a control type); 24-bit/96 kHz audio resolution; dual master outputs (2 RCA + 1/8" stereo) and booth output (2 RCA); headphones output; 1/4" microphone input; 1/8" stereo line input.

www.herculesdjmixroom.com





They Won't Want The Night To End

Keep the party going with
equipment you can rely on.

Top Brands Including:











PRO AUDIO VIDEO LIGHTING
MUSICAL INSTRUMENTS

Call 800-356-5844 or Shop fullcompass.com

Request
your FREE
540-page
catalog



Putting a Finger on It

THE TERMINAL MIX 8 FROM RELOOP FEATURES INNOVATIVE PERFORMANCE PAD FUNCTIONALITY

By Michael Buonaccorso, Jr.

Designed by Reloop in Germany, the Terminal Mix 8 is a four-deck Serato Performance Pad Controller. The Terminal Mix 8 is packed full of features while still priced reasonably.

UNBOXING

As soon as I removed the TM8 from the box, my first thought was "Wow, this thing is beefy." Packaged in an all-metal housing, the Terminal Mix 8 weighs in at nearly 12 pounds. While this is a bit heavier than some of the other controllers I have reviewed, I think that the quality of the all-metal case is worth the compromise of having to lug around a few extra pounds. Also included in the box are a USB cable and an AC adapter.

SETUP

Setup could not be easier. Simply hook up the controller to the computer with the included USB cord (which is locking, a nice touch, to prevent accidental unplugs), and plug the AC adaptor into a power outlet. The TM8 is designed to work right out of the box with the full version of Serato DJ--no upgrading is necessary. You just have to go to the Serato website and download the free software. And while the TM8 is designed primarily around Serato, it also works with Traktor, VirtualDJ 8, PCDJ, or any other MIDI-mappable software.

INS AND OUTS

On the back of the unit, there are two 1/4" balanced outputs. There are also two unbalanced RCA outputs, as well as two RCA

booth outputs. The one type of output that I would like to see but is not present is XLR. XLR outputs are often found on higher end controllers, and they would have been a nice addition to this one. The main reason being that powered speakers have become standard for mobile DJs, and they usually offer XLR inputs only. Instead of buying new cables to accommodate the lack of XLR, I used two 1/4" to XLR adapters to hook up to my powered speakers. This did the trick, but it requires me to remember to bring extra adaptors to every gig.

On the Terminal Mix 8 there's also an RCA aux audio input, as well as a single microphone input. Unlike some other controllers, these inputs are independent of each other, and thus can be used simultaneously. The controls for both of these inputs are on the front of the unit. For the auxiliary input you can control the level, and for the microphone, you can control both level and tone. Software/Master switches for each of these inputs allow you to run these inputs directly through the controller, or through the software first, providing the ability to add additional effects. Running the inputs directly thru the hardware builds in a layer of redundancy; if your computer software crashes during a gig, you can keep playing through your auxiliary input and microphone.

CONTROLS

The Terminal Mix 8 is nicely laid out, with fairly large platters (15.5 cm in diameter), and generously large (100 mm) pitch faders. Reloop has not included pitch bend buttons on this controller, but this function can easily be manipulated with the platters. While in scratch mode, manipulating the edges of the platters allows the platter to bend the pitch instead of scratching. Directly underneath the platters are Sync, Stutter, Cue, and Play/Pause buttons. The buttons are large, backlit, and rubberized.

With four-deck control capability, the Terminal Mix 8 features four channel faders, as well as EQ, gain, and filter knobs for each channel. Large, lit buttons make it easy for the user to toggle the controller between decks. The crossfader is light and smooth feeling, and includes a crossfader curve knob for adjustment. Unfortunately, the crossfader is not replaceable.

The top of the controller features three assignable effects controls on each deck. There is also a beats knob, used for manipulating the size of the automatic loops. It also can be used to manipulate the size of an FX cycle.





A large, clickable browse knob in the center of the controller allows for easy browsing and selecting of music in Serato. In addition to this, Back and Prepare buttons aid with selecting music without touching your computer.

PERFORMANCE PADS

Described by Reloop as the “centerpiece” of the Terminal Mix 8, there are eight velocity-sensitive performance pads found on each side of the controller. Their placement of these pads above the platters is unique, as most controllers I’ve seen have located them below. But ergonomically, I have found that I really have no preference between layouts—either location seems natural. These pads can be used for a variety of different functions, and are backlit to help indicate what mode you’re in.

One of the functions that the performance pads can be used for is slice. Slice mode is one of the coolest features of this controller. When the slice mode is active, the track is automatically chopped up into eight equal parts in real time. Each performance pad becomes one “slice”, enabling the DJ to manipulate the song in real time.

The performance pads can also be used to play back samples, create and play from cue points, and create and manipulate loops/loop rolls. There are also combination modes. For example, my favorite mode is the combination Loop/Cue mode. It allows

the first row of the controller to show cue points, and the second row to show loops, without having to switch modes. And since everything is color coded, it’s always easy to know what mode you’re in, even in the dark.

CONCLUSION

The Terminal Mix 8 is a truly feature-packed controller that works natively with Serato DJ. While it is the most expensive controller in the Reloop lineup (street price: \$699), it can easily run head to head with controllers priced \$300 or \$400 higher, based on quality of build and feature offerings. Overall, a solid performance package. **MB**

www.reloop.com



Michael Buonaccorso, Jr. grew up immersed in a DJ environment, as son of pro DJ and Mobile Beat cofounder, Mike B., Sr. With an inborn curiosity about how things work, he went from repairs on old radios to lawn mowers to automobiles to sound equipment. Not surprisingly, today he holds a bachelors degree in mechanical engineering and runs his own entertainment company. He has attended every Mobile Beat Show since 1997.

A Tale of Two Expos

UTILIZING TRADESHOWS
TO TUNE UP THE BUSINESS

By Stu Chisholm

Perhaps the most important part of my complete business overhaul plan is the third prong: marketing. Face it: without customers, everything else is superfluous. I've also got the daunting task of drumming up business in the worst economy in the US: suburban Detroit. This is why I made it a point to get myself out to MBLV in Las Vegas this year. As

creative and innovative as I can be, after 35 years in the biz, it's time to get some fresh marketing mojo!

SYNCHRONICITY

Back in 1983, The Police put out an album and song called "synchronicity," which played on the irony of unrelated events that, nonetheless, end up being connected anyway. The song put a dark spin on the phenomenon, but in my case it was both wonderfully pertinent and almost spooky; the lineup at MBLV seemed as if it had been created just for me! For instance, Friday's first keynote presenter, Gary Shapiro, introduced us to his "Ninja Innovation" concepts. As I write this, I'm still reading his book of the same title and have mined several sorely needed

ideas for implementing my new marketing campaign. On the performance tip, Josh Yawn's "The Ultimate Host" presentation gave me a lot to consider, too. Like I said: spooky!

After the uplifting near-pageantry of Bill Hermann's and Mark Ferrell's presentations on Tuesday, I got a big surprise in the form of Carr Haggerman and his almost counter-intuitive presentation, "Plan Less—Succeed More." As big a fan of Penn & Teller as I am, I was very surprised not to have heard of this man before, given his close friendship with the duo. His insights into succeeding in show business had very

Join Stu online, at MobileBeat.com as he chronicles his complete company re-vamp in his blog, "From the Ground Up."



germane applications to my own situation. Unlike Carr, who started out with little to nothing, I've at least got a proverbial leg up, given my own prior success. I'm rebuilding, after all, but I'm not forgetting!

RAZZLE DAZZLE

Tuesday night's big after-hours event was the "Evening With the Legends" at the Tropicana Hotel. Now, you'd think that this was the demarcation between work time and play time, or at least that's what I thought...But that turned out to not be the case. As you probably remember, said legends that evening were DJ Jazzy Jeff, of *Fresh Prince* fame, and Sir Mix-A-Lot, of booty worshipping fame. Before and between their sets, and, in fact, during the entire expo, attendees also were treated to the talents of DJ Jason Jani. As I listened to them perform, one after the other, I was struck not so much by their differences, but by their similarities! An odd quirk that I had noticed during an event called the DJ Takeover at the Riviera's bar, Wicked Vicky's turned out to not be a quirk at all, but a performance trend that I was almost completely unaware of. Now I am, and you will be, too, when I get to the bottom of this in an upcoming issue. Stay tuned!

STRAIGHT TO THE HEART

On Wednesday, DJ Joe Bunn's presentation, "Every Little Thing You Do Is Magic" turned out to be the unexpected gem of the show from my perspective. I mean, we all know that Bill Hermann and Jason Jones, Mark Ferrell and Penn Jillette are going to be amazing, but who's this southern boy and why should I listen to him? Turns out he's quite an accomplished guy, and he presented a virtual banquet of great ideas that directly apply to my rebuilding process. Oh, and he also inspired me to chuck my old logo, something I hadn't even considered up to that point. His approach to the DJ game is totally different than mine. In short, it's exactly what I needed.

ALL MEAT, NO FLUFF

Wednesday was capped-off by MBLV's special guest, the aforementioned Penn Jillette. Like many of my readers, when I first heard he'd be speaking—and as big a fan as I am of his—my first thought was, "What in hell does HE have to do with being a DJ?" But that's just our lizard brains sticking to comfortable thinking that's way inside the box! Truth be told, he ended up being far more informative than many past DJ experts have been, having been in entertainment his entire life and literally starting from nothing. Being a



Stu Chisholm had been collecting music since he was about age 8 and began his DJ career in 1979. After a stint at the Specs Howard School of Broadcast Arts, he studied the DJ arts with famous Michigan broadcaster Bill Henning, interned at Detroit's rock powerhouse, WRIF, and later added voiceover work and club gigs at Detroit's best venues. He has shared his extensive DJ experience through MB columns, as a seminar speaker and through his book, *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*.

DJ is, first and foremost, being an entertainer, and Penn is one of the best! He and Carr Haggerman as well, know how to find the fun in any given situation. I aspire to their level of acuity there.

Through it all, I had the pleasure of accompanying a long-time friend and one of Chicagoland's premier lady DJs, Sue Mel. In an industry dominated by men, she's managed to not only hold her own, but become a bit of a star in her own right. She's got an innate sense of where all the best room parties, conversations and people to meet are, and tagging along with her proved every bit as educational as any seminar. She even gave me what could be one of the best ideas of the whole expo during one of our brief chats. You see, Sue apparently has made an effort to be a true friend to her clients, to the point where they go out and do things together long after the wedding is over. She took a phone call from a past bride who, as it turned out, agreed to help promote her at an upcoming bridal show. I'm not sure if this idea was entirely hers or not, but it was a revelation to me! And she's one of the few DJs I know who is actually DOING this. A phenomenal idea from a phenomenal entrepreneur!

MBLV END CAP

Jason Jones and Bryan Dodge wrapped-up MBLV on Thursday, and to those of you who left early, you made one HUGE mistake! Jason's "The Power of Your Point of View," and Dodge's "Success is a Journey, Not a Destination" were like rocket fuel to not only improve, but efficiently assimilate all of the ideas that were presented that week! It couldn't have been more personalized if they'd have had my bio. And yes, Bryan, I do read in a chair that doesn't have a hole in it.

THE GREAT DIVIDE: A NORTHERN LIGHT

Still hyped and bristling with ideas and inspiration from MBLV, I had once again been invited to present at the 2015 Canadian Disc Jockey Show in Toronto a couple of weeks and change later. To say that it was a whole different vibe is like saying that AC is different than DC; both are powerful, but in completely different ways. But the synchronicity continued.

For this trip, I was accompanied by Detroit fringe nightclub fixture and goth-post-industrial DJ Scary Guy, who helped me oof my gear for my presentation and recorded the whole thing. Before and after, though, we got to play! Peter Merry did his usual outstanding job, and his presentation was so on-point, I've been begging him ever since for a copy of his PowerPoint.

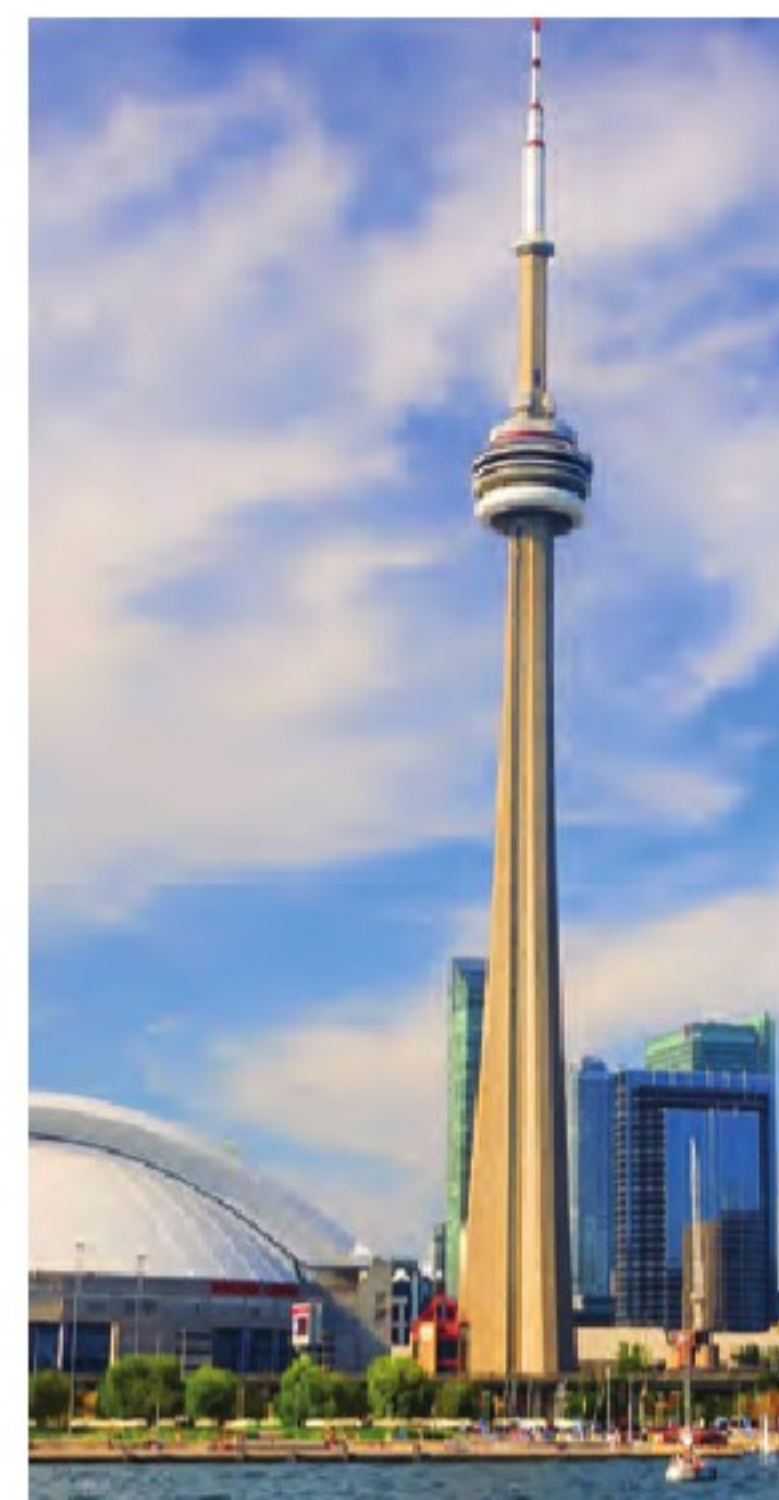
The two high points of the Toronto show, for me, were reconnecting with many of my Canadian colleagues who I haven't seen in quite a while, and a second introduction to someone I met in Las Vegas: Vickie Musni. Yes, I've gotta say it: Apparently what happens in Vegas can also happen in Toronto!

Vickie turned out to be the big revelation of the CDJ show, and somehow, even as I teased her at MBLV (she's short—REALLY short), her seminar on personality differences stood head and shoulders above all the others. I simply couldn't believe that I've spent over 50 years on this planet and never even HEARD of the

simple concepts she presented. Her book, *Personalities for Business* gives you one of the best tools yet to be able to connect with your clients, close sales and do a better job. By simply paying attention, you can stop having bad meetings and better serve your clients. The book can also help you be a better friend, spouse, sibling and all-around person. Yes, it's THAT important.

The vibe in Toronto stands in extremely sharp contrast to Las Vegas, and the local DJs are also different. Rather than stick with the expected, we'd go off in packs in search of food, bypassing the expensive touristy places and heading for either the little dives that Anthony Bourdain might be seen stuffing his face in, or the mid-chic, low-key yet urban-classy eateries frequented by the locals. During one such excursion, those at my table and surrounding area witnessed a man proposing to his very stunned date. I took it as a sign; a wedding in the making, as a mostly wedding DJ is remaking his wedding business. Yes, 2015 is going to be one hell of a new beginning. I'm very happy to have you along for the ride!

As always, I'd like to hear from you. What life or business-changing things did you take away from an expo or trade show? Tell me about it. Send along any stories, advice, comments or constructive criticisms to DJStuCrew@gmail.com with the subject, "DJ Makeover" and maybe you'll see your name and ideas in one of my columns. In the meantime, thank you for joining me on my journey thus far, both here and the blog at Mobilebeat.com. (And yes, I've been absent for a bit, but more is coming!) Until next time, safe spinnin'! **MB**



Stage Spot
www.StageSpot.com
888-56-STAGE
CUSTOM GOBOS
YOUR IMAGE IN LIGHTS - FOR ANY EVENT
IMAGE CREATOR
NEXT DAY TURNAROUND
FOR SPECIALS & DISCOUNTS
stagespot.com/mobilebeat

The “Unplugged” Wedding and Reception

CONTINUED FROM PAGE 14

their first look photos to be from me.”

A photographer cannot control other people’s behavior. Nobody can.

“I own all the photos taken that day by anyone else.”

unplugged—or she won’t take any photos at all. She threw a fit in public in front of everyone. Really?!

By keeping other people (and images) out of the way, it limits the guests’ ability and freedom to take and distribute photos. The photographer knows that all the images she takes become her property, which she can sell, license, or transfer rights for, upon her choosing. This obviously helps the photographer’s

something like, ‘By sending this back, you agree to leave your cell phone, camera, iPad or iPod in your car at my wedding and not take any photos.’ Additionally, the couple does not own the photos a guest takes at an event, so the couple has no power to transfer ownership of a guest’s photo to anyone, including the photographer. Therefore, any clause claiming the photographer owns photos taken by guests is unenforceable.”

IN CLEAR FOCUS

Do all wedding photographers see it this way? Thank God, no!

Here’s how some of my favorite wedding photographers see this emerging trend:

“We honestly love both ‘plugged’ and ‘unplugged’ weddings. We see the benefit to both. As photographers, we obviously can’t deny the joy and excitement in capturing a beautiful moment on a wedding day. We think guests should be able to enjoy taking photos if it is fun for them! We try to let as many people as possible know that they will have full access to our photos, so they shouldn’t feel the need to document with photos if they don’t want to. The most ideal situations we have been in, is when the ceremony is unplugged, and the rest of the day is a free for all.” - KJ (KJ & Rob Photography)

“Digital photography has changed the way people take photos. It has become extremely easy to take photos because everyone has a cell phone in their pocket. When we used film cameras, things were different. Film and processing cost money. So, it made people think about taking a photo. Is this worthy of a photograph? There was also a delay of time after taking the picture. Now it is instant gratification on seeing the image and receiving feedback from the image. Society has changed and the technology has made it easy. The simple truth is people like taking pictures. Just because someone has a camera in their phone does not make them a professional photographer. I don’t consider myself a chef because I can make a pretty good peanut butter and jelly sandwich either.” - Sherri Barber (Sherri Barber Photography)

“Honestly, it’s a heart thing. I personally don’t press the issue and move around, avoiding those devices so they aren’t in the shots. I have had couples who are convicted by how much technology has affected us, that they desire phones aren’t present on their day or to don’t want them to be seen in their wedding photos. These couples then also choose locations with no cell service too.” - Austyn



This is my favorite, simply because it’s just plain wrong.

“The phone’s flash or the flash from another camera will ruin all my photos.”

The wedding documentarians I interviewed simply said, “Take more photos then.” The reality? Most photographers said they average a minimum of 50 to 100 album print-ready images per hour of coverage, with their average wedding day of 8 to 12 hours; so 400 to 800 photos to choose from. Some often shoot 5,000 to 6,500 raw images per wedding. So, “Finding an image without a flash isn’t that big of a deal. It’s just a matter of experience to recognize that moment to capture that moment,” according to one of the pros.

Over the last year, I’ve heard it all. I even worked with a photographer from Denver this past August who is notorious for insisting her weddings are 100%

checkbox, and simultaneously, bolsters the coordinator’s credibility, status and credentials because these professional images become the only images distributed about her work as a planner too.

What about shots the photographer misses? (The photographer simply can’t be everywhere all the time.)

What about equipment malfunctions, wrong settings or errors in post production?

What about capturing different views or perspectives of the day?

What about “the story” the people in the photos tell?

According Kevin Houchin, intellectual property attorney and artist, “Here’s the reality: A wedding is a semi-private event. Not public, not completely private either. The last time I checked, there isn’t a contract on a wedding invitation that says

Elizabeth (Austyn Elizabeth Photography)

"Personal cameras have been around for a long time, yet people STILL hire professional photographers and videographers for those special events. Granted, the advent of cameras on cell phones makes it possible for nearly everyone to carry a camera all the time. However, people STILL hire professional photographers and videographers...and I believe it will always be this way because taking nonstop photos/videos throughout an event is (and will always be) WORK. While guests at an event may take a few random photos or videos to give them later, they won't be diligently capturing every important moment. After the wedding, will those guests want to spend time editing those photos and video to give you a polished album/DVD? Not likely. For those reasons, I don't feel threatened by cell phones at all. In the end, if a client wants a video or photos that capture their day in a way that they can comfortably watch and proudly display, I feel confident that they won't rely solely on their friends' cell phones. So, bring on the cell phones!"
- Angie Sickler (Signature Story Films)

My favorite photographer quote comes from Jackie Nuxol, owner of Selah Photography. She says, "I am big on documenting weddings authentically. I love capturing photographs that tell what life was really like on the couple's wedding day. As long as people who are using their mobile devices don't get in the way of what I need to do as a photographer, I happily see it as part of the story. Imagine what the photos of a couple dancing their first dance with 10 of their best friends holding up their phone in the background will look like in 50 years. It will tell a story of this era. Professional photographers should never see it as competition."

Finally, attorney and artist Kevin Houchin says, "if a photographer is there to truly serve the bride and groom, then they genuinely want the bride and groom to have the best photos possible; even if the photographer didn't capture them."

To these photographers I say "Bravo! Well said, all!"

PRO DJ PERSPECTIVE

So, what do I think? As an experienced wedding MC/DJ with over 1,400 weddings personally performed, I say, let as many people as possible take as many photos as they want with an understanding to be respectful and tasteful of what they take and distribute. It's the photographer's ability to see, recognize and capture those moments and emotions that tell a story of a wedding day. A lifestyle or photojour-

nalistic wedding photographer sees this as part of the story. So should a coordinator or planner. It's common sense. I say, let guests document their perspective of the wedding day however they wish. They chose to be there and celebrate, and this moment is important to them too. It's why they came and they want to always remember it from their perspective with a photo they took. Encourage them to share. They may also capture those special moments that a photographer didn't see (eg., an impromptu hug from grandma to the bride when the photographer was in the restroom or changing batteries, etc.).

From the MC/DJ side, I believe it's both unfair and unprofessional to expect the DJ to serve as the mouth piece (and the "muscle") to enforce an unplugged mandate. A bride should clearly communicate her authentic, realistic and untainted wishes well in advance so guests know what to expect before they arrive. Even if guests know what to expect, the question then becomes, who will announce and enforce it? I've seen time and time again that the Pinterest-worthy sign will only be taken as a suggestion. It will be completely disregarded. A modest notice in the invitation will be forgotten or outright ignored too. For an unplugged mandate

to be effective, the bride has two choices: either the bride has to choose a venue with no cell service, or there has to be a technology "bouncer."

Who is the best person to announce and enforce this?

It certainly is not the officiant, planner, photographer or MC/DJ. As much as I've humbly asked planners and photographers to make their own announcement regarding an unplugged wedding, 100 percent have refused. They know how the message will be received.

In the end, it's about love and respect. It's about why guests are there. It's about celebrating with the couple they came to be with. So, instead of the MC/DJ making this awkward and messy announcement that always will negatively impact the necessary rapport with guests and poorly taint the overall mood of the day, this message should come *directly from the groom* at the very start of the ceremony.

Guests will listen to him. Guests will respect the couple's wishes far more than hearing it from anyone else.

And finally...the bride, groom, wedding party and parents need to stay off THEIR phones and refrain from taking pictures—especially if they expect guests to do the same! **MB**

Joe Bunn and Mike Walter are joining forces to
present the most comprehensive DJ program ever!
Earn your DJ "Doctorate" in this intensive two-day workshop.



The PhDJ Workshop

Nov. 17th and 18th • Chicago, IL
Doubletree Suites by Hilton Hotel &
Conference Center Chicago - Downers Grove

www.phdjworkshop.com

@phdjworkshop

10 Ways to Improve Your Sales Technique Right Now

By Stephanie Padovani

Nobody likes the stereotypical, slimy salesperson. And yet, as they say, “Nothing happens in business until someone buys something.” If you want a successful DJ business, you must **SELL**.

Fortunately, you can take these actions to immediately boost your bookings without the need for sleazy sales tactics.

ASK FOR THE SALE

This is the simplest and often neglected strategy to book more events. When you meet with a client, give them the chance to book you by asking them.

This ought to be obvious, but it’s not. One of our DJ acquaintances would urge couples not to book him, saying, “Don’t book today. I want you to meet with other DJs to make sure I’m the right one for your wedding.”

If you don’t ask them to book, you can’t make the sale. Don’t let fear of rejection keep you from success.

LISTEN MORE, TALK LESS

There’s another old sales aphorism that DJs should ponder: “You have two ears and one mouth for a reason. Listen twice as much as you speak.”

DJs are known for their chattiness, and especially if you’re uncomfortable with the sales process, you’re probably talking too much. Ask questions, then zip your lips and listen.

Skillful questions reveal the needs, wants and fears of the prospect, allowing you to guide them to a solution while

tioning
as an expert.

Make note of who’s talking more during your next sales conversation. Shut up and reap the benefits.

DON’T MAKE ASSUMPTIONS, ESPECIALLY WHEN IT COMES TO BUDGET

The first question most potential clients are likely to ask when they inquire about your services is, “How much?” but that’s NOT because it’s their biggest concern. People ask the price because it’s the one thing they know to ask

Don’t assume that someone is a “budget shopper” just because she asks for your price. Instead, take on the attitude of helping her find the best solution for her entertainment needs and

ask questions to learn more.

USE A SCRIPT

A great sales script can be your best friend. Come up with a list of questions to ask that reveal the hopes and dreams of your prospect. Compose a closing script to use when you present your prices and ask for the sale. Memorize it and practice until it’s natural.

A script shouldn’t inhibit the natural flow of conversation; it keeps you on track and helps you answer those difficult questions that can cause you to stutter or over-explain. Once you make the script your own, rely on it to increase your sales.

ADD A LIMITED TIME OFFER

I know I’ve said this many times before, but it always bears repeating: If you want them to book you quickly, give them an incentive to do so. An easy way to do this with a limited time offer and a deadline, such as including a bonus upgrade when they book within three days.

Be sure to communicate the deadline clearly. If the prospect is interested, she’ll book you quickly to take advantage of the best deal.

OFFER SOMETHING TO EAT OR DRINK AT THE MEETING

You increase your likeability up to 35% at the meeting just by offering your guests something yummy to eat or drink. This is a phenomenon called the Luncheon Effect; people have more favorable feelings about someone when they are eating or drinking because all the pleasure-inducing chemicals in the brain stimulated by



posi-
yourself

eating are associated with you.

Offer them a glass of wine, beer or coffee, as well as chocolates or cookies. Your sales numbers will benefit.

“FEEDBACK” WHAT THEY SAY

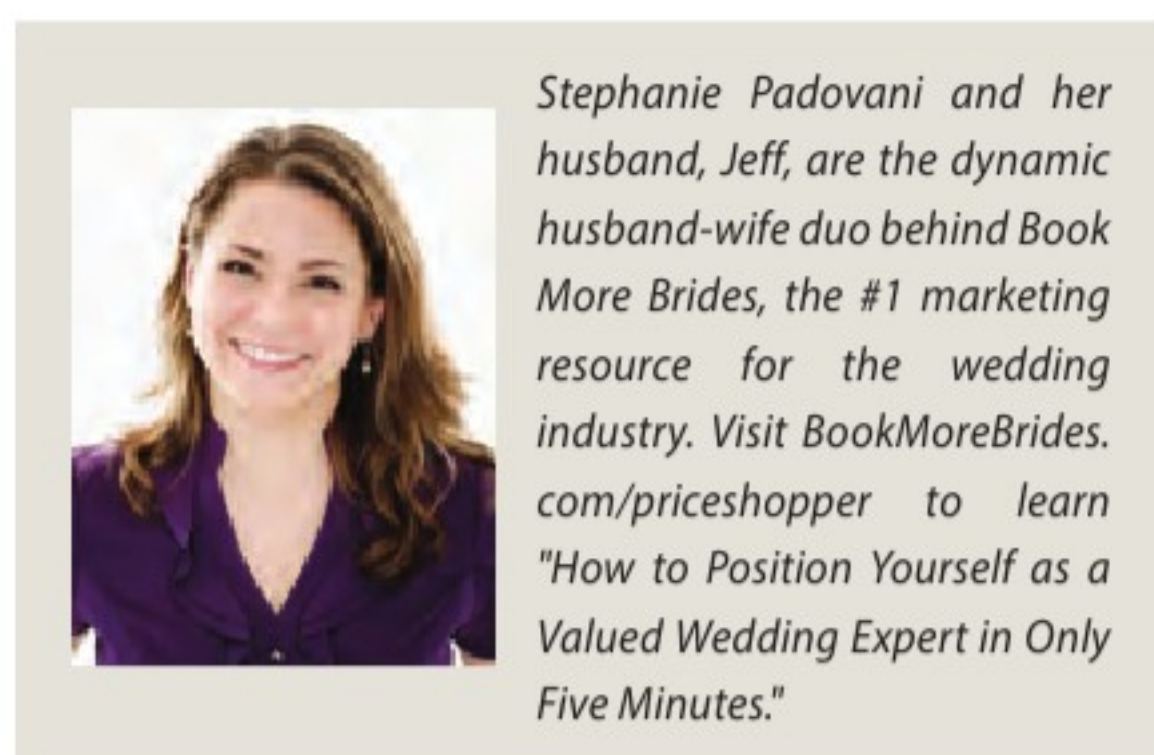
When you meet with a couple, take a moment at the end of your conversation to summarize what they’ve said to you. This technique assures that you accurately understand what they’ve told you and confirms to the couple that you “get” them.

It’s not often when we feel truly listened to and understood. Feeding back the couple’s response creates trust and increases your bookings.

EMBRACE THE SILENCE

Don’t be afraid of silence when you ask a question and the couple doesn’t immediately reply. Too often we fill the void with noise out of nervousness, but silence is your friend.

Let them think for a moment. The



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind *Book More Brides*, the #1 marketing resource for the wedding industry. Visit BookMoreBrides.com/priceshopper to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."

next thing they say will be a truth that helps you better understand their needs.

USE A SAME DAY BOOKING INCENTIVE

Prepare the prospect before your meeting by telling them that you’ll have a surprise same day booking incentive to share, and they should bring along their payment method and any people involved in the decision-making to take advantage of it. Then at your meeting, reveal your same day booking offer.

The incentive must be something your couples find valuable that still makes

financial sense for you. Let them know that this special is available today only; if they’re a good match and they’ve come prepared to take action, they’ll book you on the spot.

SCHEDULE A FOLLOW UP CALL IF THEY DON’T BOOK

When a couple tells you they, “need to think about it,” save yourself hours of time with the Authority Switch technique.

Instead of chasing them down after the meeting, set an appointment for a follow up call at a specific date and time. Now they’ve committed to let you know a decision, one way or the other. If they miss that appointment, you have an easy way to follow up, and they’ll feel compelled to respond. This cuts your follow up time dramatically and encourages faster bookings.

The bottom line is that you don’t have to be a “born sales person” to succeed in sales. Simply follow these tips with a positive attitude to increase your sales naturally. **MB**

TRICERASOFT

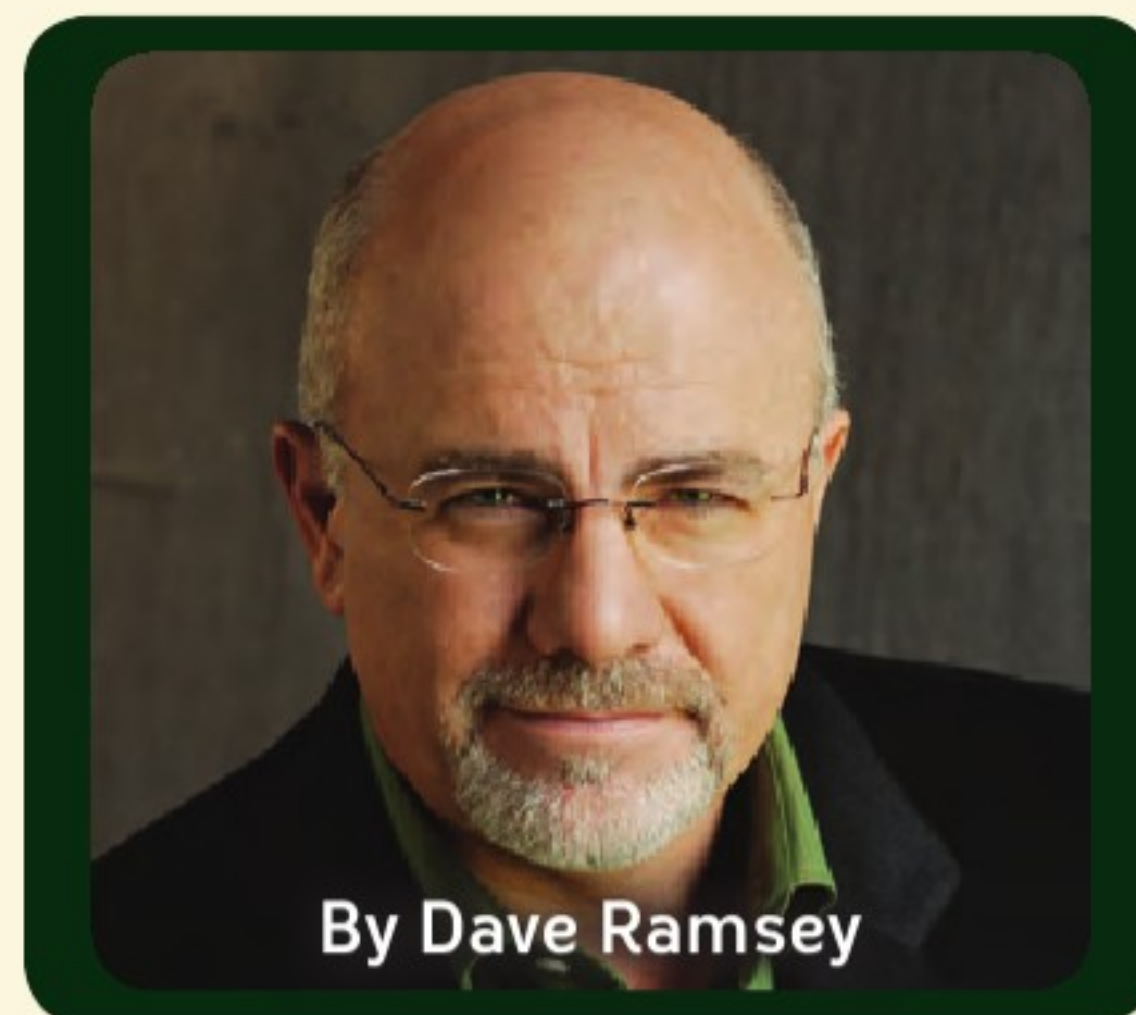
PLAYLOADSING

- Over 80,000+ Songs
- Latest Releases
- Variety of Manufacturers
- Permitted for Venue Use
- Legal and Trustworthy Source

KARAOKE DOWNLOADS.CA

Conquering the Fear of Failure

PRACTICAL STEPS FOR DEALING WITH DREAD



By Dave Ramsey

Running a business can be scary. You put your heart and soul into your company and can't imagine doing anything else. Then, you realize that no matter how successful you are, you might be just a few bad decisions away from losing your dream and disappointing your team.

Luckily, it doesn't have to be this way. In my EntreLeadership Master Series I teach people to face their fears. I talk

you're likely to stumble many times before you achieve success. Henry Ford, Bill Gates and Thomas Edison all screwed up numerous times before they hit it big. As Eleanor Roosevelt said, "You gain strength, courage and confidence by every experience in which you really stop to look fear in the face."

WHAT'S THE WORST THAT CAN HAPPEN?

Always take into account a worst-case scenario when exploring new projects or options for your company. Ask yourself, "Will we be able to survive if this new idea

true for adults.

Find a business mentor who has been through tough times. Discuss your biggest fears with them. Once those concerns are out in the open, and you've gained insight through another person's point of view, you just might find that they're more manageable.

ALWAYS HAVE A CONTINGENCY PLAN

Having several options is a great fear killer. For example, use several vendors so you aren't relying on just one. That way, if something goes wrong, you already have a back-up plan. Options give you power, and power lessens fear.

Now, understand this: There will always be some fear associated with your endeavor. Whether it's being scared of losing customers or revenue, or even being sued, these are all legitimate concerns. But it's how you handle them that can mean the difference between success and failure.

It's wise to recognize that some fears may be well founded, and you should not ignore the potential consequences of the decisions you make. But never, ever allow the spirit of fear to drive you! **MB**



about how, years ago, fear paralyzed my decision-making abilities until I came up with a system. In fact, one of the core values of my company today is that decisions are never made based on fear.

So, how can you conquer your fear of failing?

FACE UP TO IT

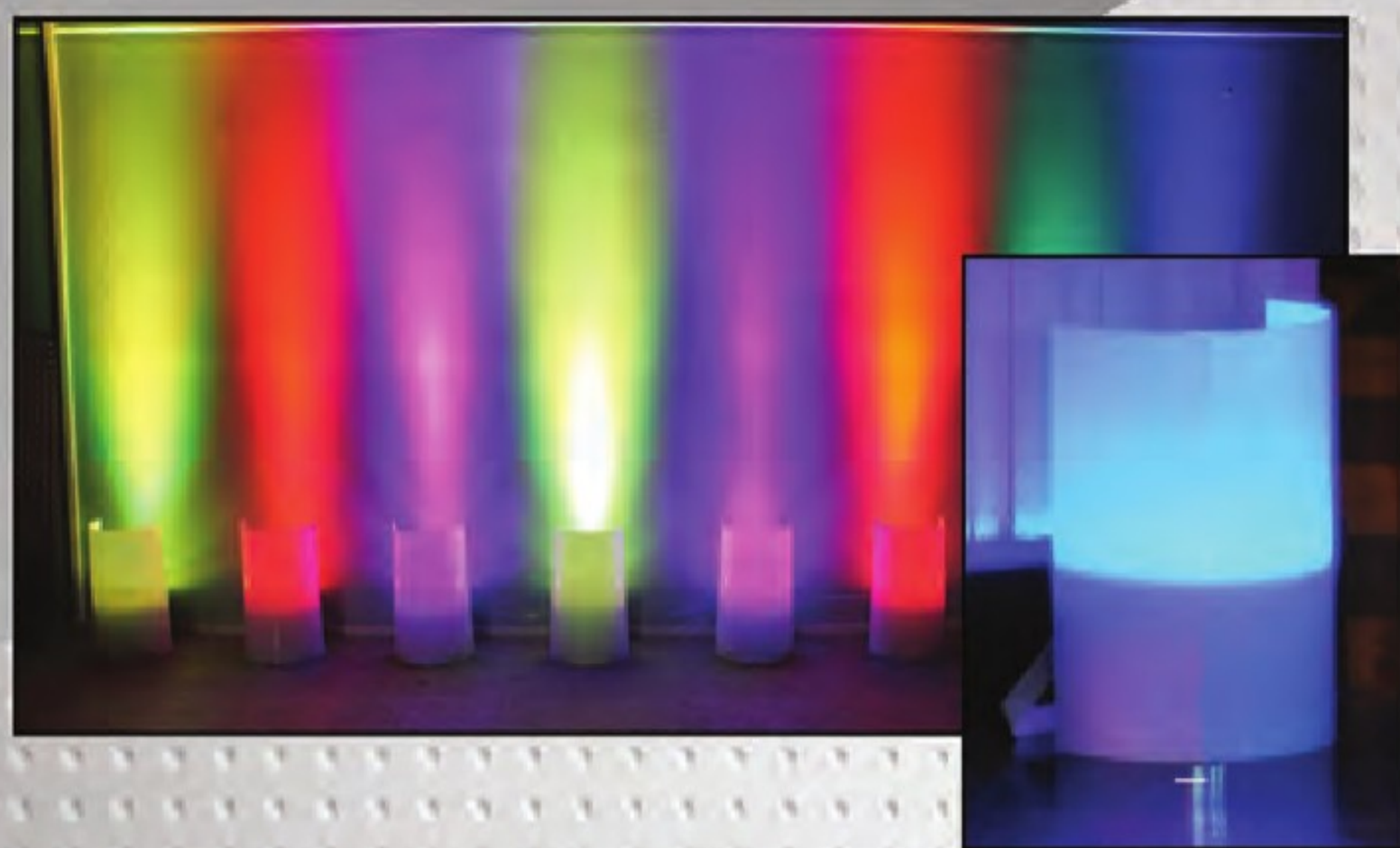
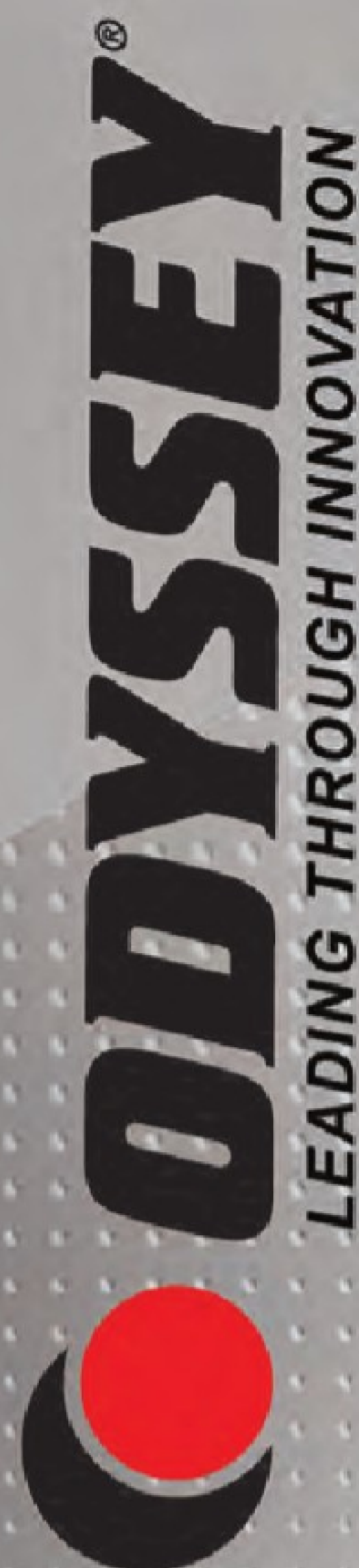
You're going to mess up at some point, and that's okay. Own up to it, and realize

falls apart?" When the answer is yes, the decision is no longer so frightening. Once you realize you're not going to die from making a decision—even if it turns out to be the wrong decision—it releases you to make the call.

TALK IT OUT

Remember how it was always better to have a friend by your side when you faced something scary as a kid? The same holds

Dave Ramsey is America's trusted voice on money and business. He has authored five New York Times best-selling books, including EntreLeadership and The Total Money Makeover. The Dave Ramsey Show is heard by more than 8.5 million listeners each week on more than 550 radio stations. Follow Dave on the web at www.entreleadership.com.

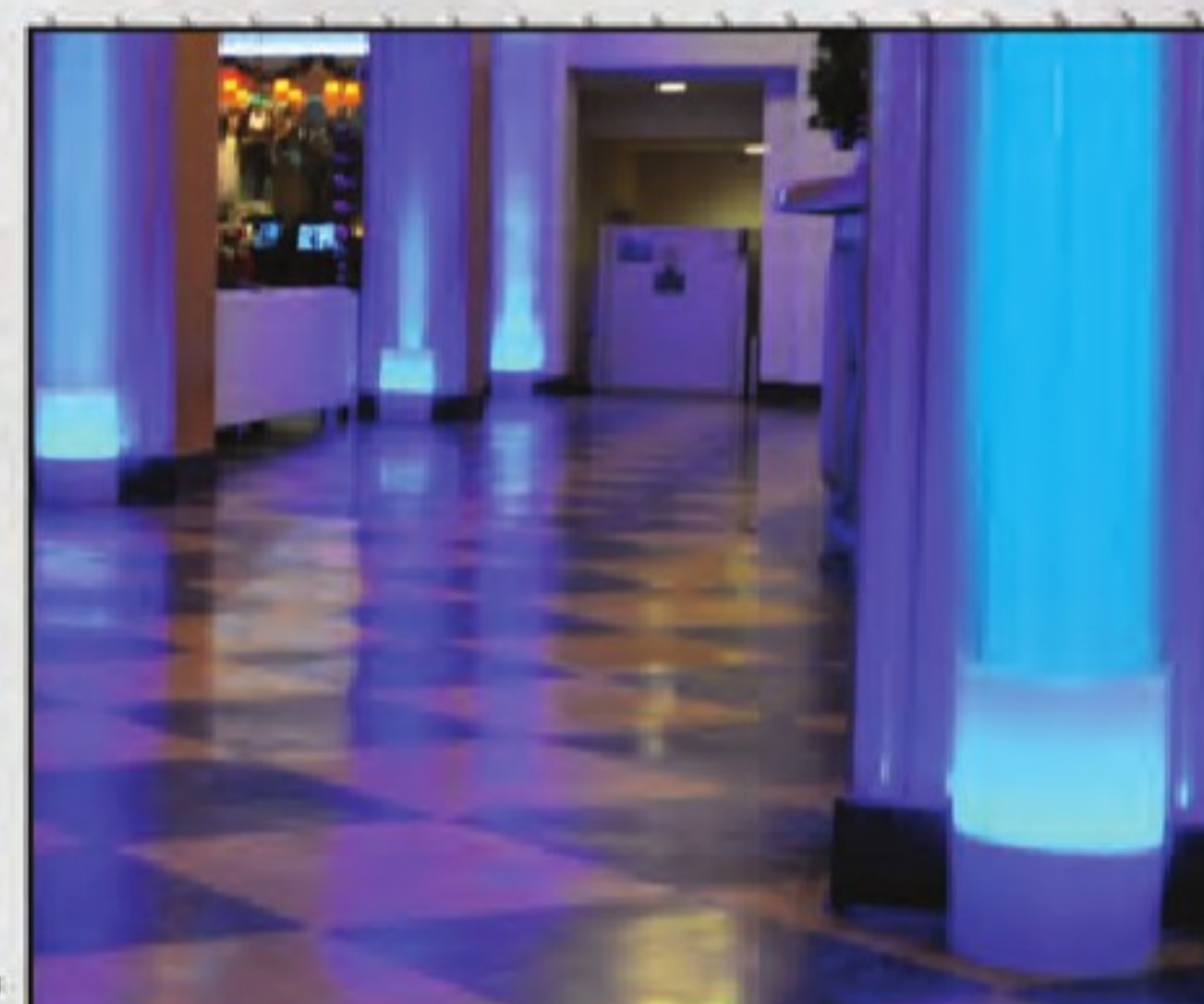
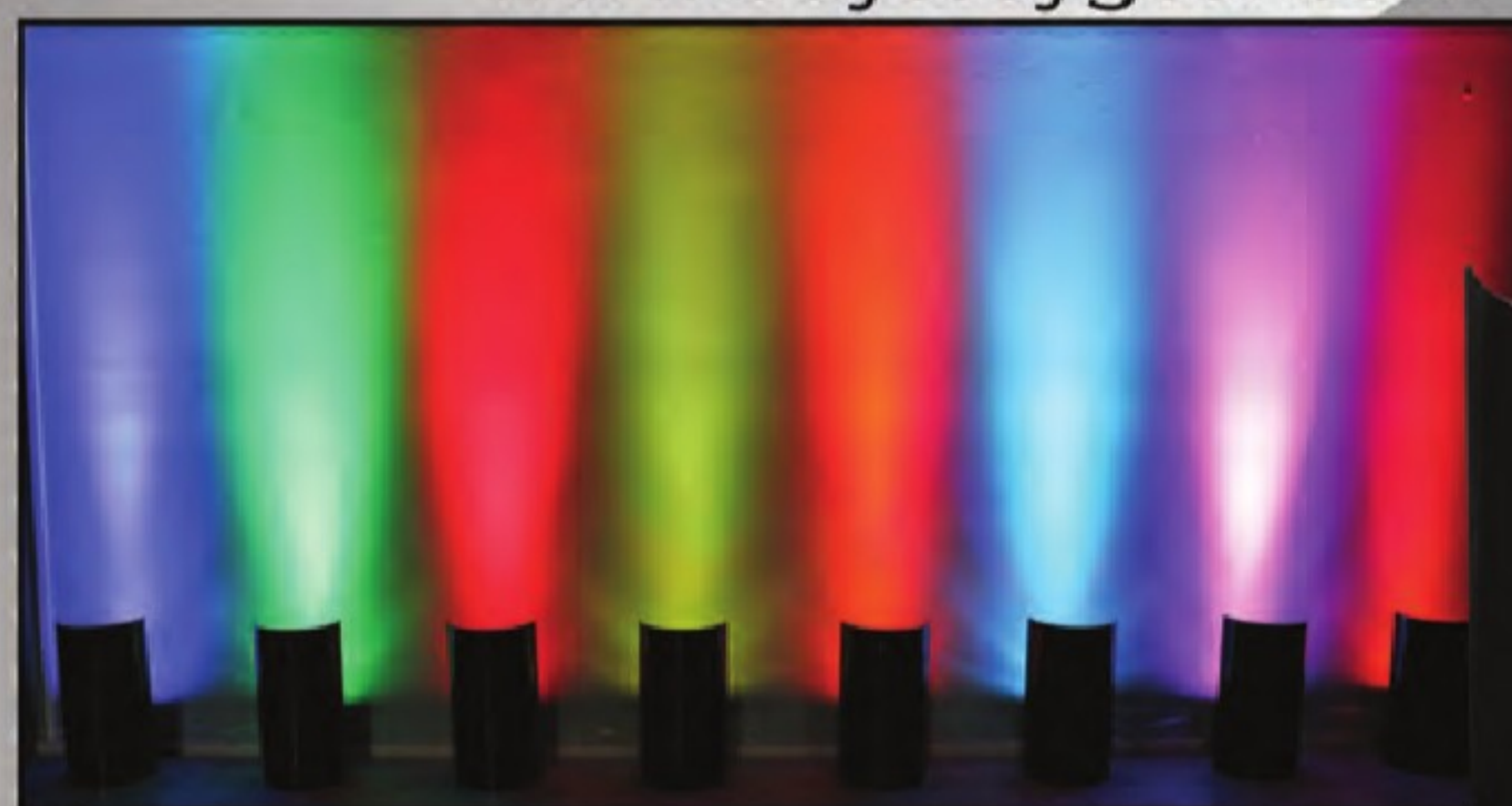


ODY SHIELDS

ADDING ELEGANCE TO YOUR LED UP-LIGHTING!

ODY SHIELDS™ & ODY GLÖ™ SHIELDS are the ultimate choice for event production companies and event decor professionals everywhere. Both SHIELDS offer a cool innovative base plate feature that helps prevent the shields from being knocked over by individuals or by the wind when being used in either indoor or outdoor applications, while still concealing and protecting your lighting fixtures. ODY SHIELDS™ are constructed of 1/8" thick acrylic that makes them light weight, yet durable and extremely easy to transport.

www.odysseygear.com



Available in two sizes 15" and 20" tall 8 shield black or white kit, and both sizes are ideal for battery and AC powered LED up-lighting fixtures. When positioned up against a wall the 20" version is designed to conceal most Edison receptacles as well as any visible cables from non-battery powered fixtures being connected into the wall receptacle.



For a limited time when you purchase any 8 piece set of ODYSHIELDS or ODYGLOSHIELDS you will receive a **FREE (\$150.00 Value)** custom made flight case designed to hold 8 shields.

ODY USA
innovative designs

Sell Like You Did as a Kid

100% CLOSING RATIO

By Jeffrey Gitomer



Think back to your selling ability when you were a kid. That statement no doubt brought a big smile to your face. The toy you wanted. The place you wanted to go. The candy bar you wanted in the checkout aisle of the grocery store. The TV show you wanted to watch. The movie you wanted to go to. The friend you wanted to hang out with. Even staying up later than your bedtime.

All sales. And a high percentage of positive outcomes.

Whatever it was you wanted, you most often made the sale.

Fast-forward to the time that you got your business card printed. And you got a job selling whatever. And you got training. Training about your product. Training about the history of your company. A little sales training about probing, overcoming objections, and closing the sale. You were given sales tools like a CRM and a laptop. And finally you were given some kind of a sales plan. A quota that you had to meet or get fired.

And then, all of a sudden, sales became a struggle. Ever ask yourself why? Why sales were so easy when you were five years old, and became so difficult when you were 25 years old?

The simple answer is lack of emotional engagement with the prospect, lack of dedicated determination and drive, and lack of emotional attachment to the outcome. All of which you had, and had employed, when you were five years old.

Pretty interesting, huh?

So I'm issuing you a challenge to go back to the days when you were five years old, and made 100% of your sales. No you can't turn back the clock, but you can recall the elements that made your ability to sell and get your way so amazingly successful.

To help you relive your past success, I'm listing and re-creating the elements that helped you make that sale. And I'm not listing these in a vacuum. Because for me to go back to that time I would

have to remember what happened 64 years ago. So I've enlisted the aid of my six-year-old daughter. She keeps me on my toes, she keeps me current, she has emotional attachment to me and the outcome, and her closing ratio is somewhere around 100%.

You're smiling right now, because your kid has the same closing ratio. Or better stated, your kid has a better closing ratio than you do. Take a lesson.

- You knew your targeted customer intimately.
- You knew exactly what you wanted.
- You pictured ownership from the beginning of the conversation.
- You stayed focused.
- You were confident of victory.
- The first thing you did was ask questions and ask for the sale.
- You got everyone emotionally engaged.
- When in doubt you asked "why?"
- If you got any kind of resistance you asked "why?"
- You had all the reasons in the world why they should buy.
- You kept figuring out new ways and new reasons if they said no.
- You were emotionally attached to the outcome.
- Your persistence was remarkable. Unyielding. Passionate. You cried. You threw a fit. You were even willing to take corporal punishment to make the sale.
- Giving up was never an option.
- When you finally got what you wanted, you felt a sense of victory.
- You didn't have any literature, you didn't have a business card, and it didn't matter what you were wearing.
- Winning once gave you the confidence that you could win again.

Now while I don't expect you to go into to your next sales call stomping around, crying, and demanding to get your way, I do expect you to add more emotion to your process. I do expect you to know your customer better. I do expect you to become more emotionally engaged. I do expect you to take more than a few rebuffs or objections, and hang in there until you make the sale. I do expect you to continue to figure out new ways to get to "yes," rather than taking the first "no."

And I do expect you to have more emotional attachment to the outcome.

Oh yeah, and I do expect you to have more fun at it. You had way more fun at sales when you were a kid. **MB**



Jeffrey Gitomer is the author of 12 best-selling books, including *The Sales Bible*, *The Little Red Book of Selling*, *The Little Gold Book of Yes!* and *21.5 Unbreakable Laws of Selling*. His real-world ideas and content are also available as online courses at www.GitomerVT.com. For information about training and seminars visit www.Gitomer.com or www.GitomerCertifiedAdvisors.com, or email Jeffrey personally at salesman@gitomer.com.

© 2015 All Rights Reserved. Don't even think about reproducing this document without written permission from Jeffrey H. Gitomer and Buy Gitomer, 704-333-1112.

ADVERTISERS

CONTACT MOBILE BEAT SALES AT
515-986-3344 x300
OR EMAIL SALES@MOBILEBEAT.COM
FOR ADVERTISING INFORMATION

ADVERTISER	WEBSITE	PHONE	PAGE
123DJ	www.123dj.com	800-856-2201	15
B-52 Professional	www.b-52pro.com	-	5
CheapLights.Com	www.cheaplights.com	281-880-9922	3
D.A.S. Audio	www.dasaudio.com	888-327-4872	9
DigiGames	www.digigames.com	888-874-8427	17
DJ Intelligence	www.djintelligence.com/mb	-	25
DmxSoft.com	www.dmxsoft.com	-	51
Electro-Voice	www.electrovoice.com	-	68
Fastset	www.fastsetusa.com	-	45
Full Compass	www.fullcompass.com	800-356-5844	53
I DJ NOW	www.idjnow.com	800-355-7746	49
Innovative LED	www.innovativeledsales.com	855-303-8100	13
KaraokeDownloads.ca	www.karaokedownloads.ca	-	7
Milos Express	www.milosexpress.com	-	41
Mojo Photo Booth	www.mojophotobooth.com	888-484-6656	47
Odyssey Innovative Designs	www.odysseygear.com	877-563-9773	11, 39, 63
Play Something We Can Dance To!	www.mobilebeatbookstore.com	800-257-7635	65
Promo Only	www.promoonly.com	407-331-3600	67
QSC	www.qsc.com	-	2
Select Mix	www.selectmix.com	-	27
Stage Spot	www.stagespot.com	888-567-8243	57
The PhDJ Workshop	www.phdjworkshop.com	-	59
TricerasSoft	www.tricerasoft.com	-	61
Yamaha	http://usa.yamaha.com/products/live_sound	-	31



**A POWERFUL
TOOL
TO IMPROVE YOUR
PROGRAMMING:**

PLAY SOMETHING WE CAN DANCE TO!

Updated yearly since 1997, Play Something We Can Dance To! is a data CD+spiral-bound book package featuring essential song info for DJs. Compiled by MB's own Jay Maxwell, PSWCDT columnist for more than 2 decades, the book contains lists sorted by Title, Artist, Category, Year and BPM. Plus, 12 of Jay's best columns are included

**TODAY'S TOP TUNES * PARTY * REGGAE *
JUST 4 FUN * LATIN DANCE 1970-NOW
* VINTAGE GROOVES * CLASSIC ROCK
* NEW WAVE * HIP-HOP * MODERN
ROCK * FAST COUNTRY * SLOW COUNTRY
* SLOW SONGS 1955-NOW * BIG BAND *
AMERICAN SONGBOOK * LIFETIME LOVE**

This could be just what you need, to



ORDER YOUR SET TODAY:

- * Go to www.mobilebeat.com
- * Click on Bookstore
- * Scroll down, or search
- * Or call 515-986-3300 ext 0

A Matter of Trust

IN OTHERS—AND IN YOURSELF

By Jason Weldon

As a quarterback in high school, of the biggest things I took away from my head coach was the ability to trust. To trust my offensive line, to trust my receivers and most of all, trust myself. Trust that everybody was going to do their job and that we were going to execute each and every time. But even with all the trust in the world, I still threw interceptions, I was still sacked and my receivers still dropped the ball. We didn't execute. But we got another chance. We were able to try again the next play.

I find when I am talking to a lot of young entrepreneurs, they have a lack of trust—a lack of trust in other people and a lack of trust in themselves. Especially with people in the wedding business. There is a mentality that if they don't do it themselves, somewhere along the line, something is going to be done wrong and they simply can't take that chance. So they do nothing and trust no one.

I was talking to a DJ at the Mobile Beat convention and we were discussing how he was so excited that he had this particular partner helping him do some things. He mentioned that he could never have done it without their help. And I had to correct him. He could have. And he would have. It might have taken him a little longer. It may have caused him to make a few more mistakes. But he would have made it happen. He just hadn't had anybody tell him that he could and that he just needed to trust his gut.

It's funny too, because some people that have so much ability and confidence in one area, lack it when it comes to something else. They lose the trust that makes them so success-

ful in other parts of their lives when it comes to something new and different.

As Synergetic continues to grow each year, we add more and more employees and take on more work that is new to us. In 2015 we are looking to hire three more full time employees and raise our revenue by 20%. In order to do this, I really need to be able to trust our team not only in the office, but on the ground executing the events. It isn't easy, but it can be done. Some may

say it can't and some may say that it is just too hard. But I beg to differ. If I can trust my team around me, we can do anything. And so can you.

Here are some hints to help you learn to trust the people that are around you a little more, as well as learning to trust yourself:

Do it yourself first in a practice situation. If you are trying new lighting or working on a new speaker rig, set it up in a garage and see where the pitfalls might happen.

Hire a local production company or seasoned technician to come out with you the first time. You can watch what they do and kill two birds with one stone.

Know the results that you want from your team. Have a written down plan and over-communicate with everyone.

Fire fast, hire slow. Don't run and hire the first person that seems right. Learn how to ask the right questions. Here is one of my favorites. "In three months, what am I going to be 'tolerating' about you?"

Have a clearly defined goal for the end of the year. People can't work towards something if they don't know the right direction.

Be patient. Know that you will mess up. You will throw an interception. But you can recover and you can do it differently next time.

Take a chance with something new. Last year I spent over \$100,000 on one piece of technology. Some people thought I was nuts, but I knew what our team could do with it. So I pulled the trigger and went for it. What have you done in the last few years that took some guts and showed some trust on your part?

You can't do it all by yourself. And you certainly can't do it by being preoccupied by other things in your life like a full-time job that you hate. So start taking some small steps to working on trusting yourself first. You are your biggest cheerleader! **MB**



Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



**PROMO
ONLY**

SINCE 1992

**HIGH QUALITY
MUSIC AND
MUSIC VIDEO
FOR DJs AND VJs**

DOWNLOADS · CD · DVD

WWW.PROMOONLY.COM

(407) 331 - 3600 | 257 S LAKE DESTINY DR. ORLANDO, FL 32810



Electro-Voice



SONICIMPACT

Maximize the power of your performance with best-in-class features including single-knob Quick**Smart**DSP control.



[The EKX Series]

Meet EKX, the newest member of the Electro-Voice portable loudspeaker family.

Superior EV-engineered components, exclusive Signal Synchronized Transducers™ (SST) waveguide design, and high-output, high-efficiency Class D amplifiers coupled with Quick**Smart**DSP all work together to provide exceptional sound quality.

MAKE A SONIC IMPACT WHEN YOU TAKE THE STAGE WITH EKX.

EKX-12P | EKX-15P | EKX-15SP | EKX-18SP
Passive versions also available.

www.electrovoice.com/EKX